

MUSIC EDUCATORS JOURNAL

Formerly Music Supervisors Journal

PUBLISHED IN THE INTERESTS OF MUSIC EDUCATION by the MUSIC EDUCATORS NATIONAL CONFERENCE, 64 E. Jackson Blvd., Chicago, Ill.

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(Comprising the Music Educators National Conference)

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Eastern Music Educators Conference
North Central Music Educators Conference
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JANUARY 1943

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ASSISTANT MANAGING EDITOR: Vanett Lawler.

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Ob.

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2

Horn

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1

2 Viol.

3

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Creative Music and the War

CHILDREN have always been natural poets and musicians. The reasons for this are not hard to find. Children are keyed to sense and experience nature with every fibre of their being. Their blood sings in response to the wonder and mystery of all created things, including themselves. Life in youth is colored by acute emotional and sensory feeling and by lively imagination. Living, for children, is full of the ardor and freshness of new discovery—unless their zest for life has been dulled or inhibited by unfortunate circumstances.

One misfortune which frequently befalls youth is that of being surrounded by adults who do not look for or else fail to recognize the small feelers of creative expression that are ready to emerge like the fragile green shoots of a growing plant whenever the sunlight of stimulating conditions encourages their unfolding. Another drawback to the release of creative activity in children, young people, and older people as well, is lack of provocative circumstances. Ordinarily the incentives to creativity that are strong enough to claim concentrated attention and demand self-expression are the exceptions, not the rule, in the routine affairs of every day, either in or out of school.

This is not the case at the present time. Exceptional conditions rule our lives today. Moreover, at few times within the memory of most of us have there been offered as impelling stimuli and as many and varied incentives to transmute the experiences of these extraordinary months and years into the terms of music. A driving force, animating and uniting the people of this country, old and young alike, is the group of emotions that may be summed up in what we call patriotism. In the fires of the present conflict these feelings are being tempered to the point of producing a quality of patriotism in which the body, mind, and spirit of a great people are being fused into a new social alloy. Claiming the attention of both old and young is a renewed interest in reinterpreting, reevaluating, and reexpressing the commonly shared emotions that form the norm of simple love of country. In other words, the more clearly the deep undercurrent of communal feeling comes into focus as part and parcel of the kind of life we hold dear and want to save, the greater is the need for giving our emotions intellectual and spiritual, as well as practical, expression.

Several governmental and allied cultural agencies are adding to these generally favorable conditions certain specific incentives to stir young people to creative undertakings in connection with their war efforts. The cases in point here are the song-writing projects sponsored by the Conference and the War Savings Staff of the Treasury Department, in the Schools at War program,

and by the Conference and the United States Office of Education, in the High-School Victory Corps program, both of which have been announced in these pages earlier this season.

Here are challenges that neither teachers nor their pupils can afford to disregard. In responding to them, the best efforts of many hearts and hands, imaginations and intellects, should be coordinated. The real and lasting value of a song, whether it is communally or individually composed, stands in close relation to its cost in labor and thought. Carelessly tossed-off rhyming and musical doggerel cost nothing, even in time, and are worth nothing. While high-school boys and girls are too immature to express the profound social philosophy, exaltation of high purpose, and other deeply moving emotions evolving out of the present world conflict, nevertheless something constructive in its effect upon the richness of our on-going culture should be expected from them. The gamut of potential subject matter for songs growing out of and reflecting present-day thoughts and experiences includes both the little and the big things, both simple and profound emotions, both humor and high seriousness, covers, in fact, the whole broadening range of experiences, mental and physical, that the young people of today are undergoing. Only let the songs be sincere and fine, let them stay clear of cheapness. There is always the hope that some day the great song—for the United States—of World War II will appear.

The Victory Corps Project

A special announcement will be made soon concerning the general role of music in the High-School Victory Corps.¹ There is an immediate call to service, however. Every Victory Corps school is being urged to provide its own Victory Corps song. This offers a timely and real incentive to the thousands of our boys and girls who are participating in the Victory Corps programs to compose such songs for their own particular schools. Further mention of the progress of this project will be found in this and in the next issue of the JOURNAL.

The Schools at War Project

Saving, serving, and conserving—key words of the Schools at War program—can carry an immensely deeper and broader meaning than that which refers solely to contributing material resources to the war effort. And that meaning can be enhanced by the song-

¹The reader is referred to the outline of the "Little Rock Plan" elsewhere in this issue. The special announcement covering the general role of music in the High-School Victory Corps, now in preparation, will be published in the next issue of the JOURNAL. Reference should also be made to the special article on this subject in a current issue of *Education for Victory*, official publication of the U. S. Office of Education.

writing project of the Treasury Department's War Savings Staff. We want to save the things that we value. We want freedom to live according to the dictates of our own consciences: to speak and write and worship and love as we choose. We want the liberty to dream dreams of a nobler world of free men, and we want the right to work to make these dreams come true. Our homes, and those who make them worthy of the name, we want to have and hold forever. Therefore, defending ourselves or our country for survival alone is not enough. We want to help shape that better world toward which we are even now moving. In fact, a great and good future cannot come to pass except as we conserve the good that is already rooted in our past and our present. What is to come will not take place by an act of external authority. It will be brought to pass only through the slow process of "growing" the kind of people who are capable of mastering themselves as well as the cultural instruments through which they express or become a part of the values we are defending on the battlefield. For we are fighting today not only *against* certain ideas, but, what is more important, *for* certain other ideas—ideas we must believe in enough to work and live for, as well as to fight and die for.

Saving, serving, and conserving then, considered in this broader light, entail making war with brains and spirit in addition to brawn and steel. It is the only way to insure a social order that will leave minds free to create, to grasp new life on fronts boundless in their potential reaches. For this, all of the forces of the creative energy inherent in our children and young people ought to be unloosed, then wisely channeled and

directed. This is an extremely important part of preparing for the building of a peace worth the struggle.

With their larger implications in mind, the Executive Committee of the Board of Directors of the Music Educators National Conference is convinced that implicit in the song-writing projects of the Treasury Department, the Office of Education, and the Conference is an opportunity for music education to extend its services. To that end a committee² has been appointed and stands ready not only to evaluate the songs submitted in the two projects, but to endeavor to advise and otherwise help those interested in the projects. This will be done through articles, news items, suggestions, and interchanges of ideas in the JOURNAL³, and, in some cases perhaps, through correspondence.

The committee is hopeful that from the fresh approaches which are characteristic of youthful efforts we shall find the unhackneyed, unselfconscious expression and new forms of which our composed patriotic and popular music is in need. Guidance is requisite, of course. But we should like to urge teachers to go into this project with their pupils in the spirit of learners, as collaborators and fellow explorers. Those who do so may not come out with *the great song* of World War II, but it is certain that they and their pupils will have learned some new things about themselves and their relationship, with one another and with the rest of the world, that will deepen both their present and their future social insight.

—LILLA BELLE PITTS

² Bertha W. Bailey, chairman, Peter W. Dykema, Glenn Gilderleeve, Mabelle Glenn, Charles Seeger, Roy Welch.

³ Mrs. Bailey is preparing an article for the next issue, and each succeeding issue will follow up the various angles of the project.

FOR THE BULLETIN BOARD

JOIN THE NATION-WIDE CHORUS. As teachers who have been using the M.E.N.C.-Columbia School of the Air of the Americas broadcasts in their classroom work already know, an interesting feature of the "Music on a Holiday—Music for Victory" programs is the portion providing for student participation. On each program one song is sung in which students listening in all over the country are asked to join in with the studio performers. The broadcast schedule through February 23, with the song selected for student participation in each case, follows: January 19—Franklin's Musical Glasses; *My Plain Country Joan* (School of the Air of the Americas Teacher's Manual, page 42). January 26—American Indian Holiday; *From the Land of the Sky-blue Water*. February 2—Ground Hog Day in the Ozarks; *Ground Hog Song* (Manual, page 43). February 9—Lincoln's Birthday; *Battle Hymn of the Republic*. February 16—Washington's Birthday; *Yankee Doodle*. February 23—South American Holiday; *Luar do sertao*.*

Music educators are reminded in this connection that the 114-page *School of the Air of the Americas Teacher's Manual*, giving full details regarding the "Music on a Holiday—Music for Victory" broadcasts, is available free from their nearest C.B.S. station.

Frances Elliott Clark, president of the M.E.N.C. Founders Association, will appear on the January 19 broadcast, to tell the story behind *America, the Beautiful*. Olga Coelho, C.B.S. Brazilian soprano, will sing and teach by rote the song *Luar do sertao* (*Brazilian Moonlight*) on the February 23 program. The words of this song are given here, with the suggestion that teachers write them on the blackboard before the broadcast: Brazilian—Nao ha oh gente oh nao luar como este do sertao; English—No moonlight in the world compares with that of my Brazil. The song is composed of repetitions of this refrain.

Music educators are also reminded to send in to Conference headquarters reports of what they and their schools are doing, musically, in the war effort, for announcement over the air in

the "Music for Victory" portion of the broadcasts. Examples of the type of activities which are being publicized through this medium appear regularly in the JOURNAL in "The Wartime Program in Action" department (see pages 44-45). In these broadcast reports of contributions to the war effort by organized music education groups, M.E.N.C. is coöperating with the Office of War Information, for which the School of the Air of the Americas has been designated an official channel of news, information, and instruction regarding civilian activities.

NAVY SCHOOL OF MUSIC BROADCAST. On January 27, from 12:30 to 1:00 P.M., E.W.T., the U. S. Navy School of Music will broadcast a program entitled "War and Music Education," dedicated to the schools and colleges throughout the country which gave the School of Music boys their early musical training. A feature of the program will be special comments on the Conference and its war activities. (Mutual network.)

SCHOOL ADMINISTRATORS. The American Association of School administrators will convene in St. Louis February 26 to March 2. Purpose: To coördinate and speed essential war effort in the schools.

WARTIME HANDBOOK. The National Education Association announces the publication of a 64-page booklet designed to answer a wide range of questions pertaining to the wartime program in education. Included is a particularly practical digest of the Program for Music Education in Wartime. Copies of the *Wartime Handbook* may be obtained by addressing the National Education Association, 1201 Sixteenth St., N.W., Washington, D. C. [Price: 15c each; discount on quantity orders.]

STELLA ROOT. News of the death of Stella Root, veteran music educator and one of the founders of M.E.N.C., reached Conference headquarters too late for preparation of a suitable editorial notice in this issue. The JOURNAL takes this opportunity of expressing the sense of loss that is felt by the Conference in Miss Root's passing and to announce a more worthy tribute to her in a later issue.

* Broadcast time schedule of "Music on a Holiday—Music for Victory": E.W.T.—9:15-9:45 A.M. C.W.T.—2:30-3:00 P.M. M.W.T.—9:30-10:00 A.M. P.W.T.—1:30-2:00 P.M.

Is Your School Really "All-Out"?

WILLIAM G. CARR

THE EDUCATIONAL PROFESSION understands clearly that the United States is engaged in a desperate struggle for survival, that our ideals of a worth-while life for ourselves and for all peoples depend upon victory in this war. Teachers know that education is bound to be affected by the conflict, that schools carry heavy war responsibilities and that every school and every teacher must go "all-out" for victory.

These are our convictions. Now it is our task to act intelligently upon these convictions—to fashion an "all-out" program which will make the schools effective contributors toward the victory that every loyal American is working to achieve.

Recently the Educational Policies Commission published a statement¹ which describes important elements in such a program. Some of the recommendations of the Commission are presented in this article.

Elementary Schools

Elementary students will not be directly and completely involved unless the war is greatly prolonged. Even if we assume that the war will last about four more years, with Selective Service at age 18, most boys and girls now 14 or older will see full-time military or industrial war service, but children of 13 or younger, under the same assumption, would not see war service.

The younger group, then, is to be prepared for service as adult citizens in a world which we are determined to make an essentially peaceful and democratic one. Their adult life is still many years ahead. Thus it seems wise, for the present at least, that the elementary school should remain largely a school for peace.

The results which the elementary school should seek to accomplish in a war period are to:

(1) *Promote good health.* Teach the proper choice of food to secure good nutrition in wartime diets. Stress the prevention, isolation, and proper treatment of contagious diseases. Coöperate in all community efforts to improve housing, sanitation, recreation, and to provide for necessary child-care centers.

(2) *Maintain the greatest possible amount of security, serenity, and self-confidence.* Avoid undue excitement, pathological hatreds and fears, and hysteria. Keep informed regarding the home and family problems of each child so that a child whose mother works in a war industry or whose father or brother is in a post of danger may always be treated with understanding.

(3) *Provide many opportunities for community service, both of a wartime and peacetime nature.* Make the fullest use of these experiences for learning the skills and attitudes of a participating democratic citizenship.

(4) *Emphasize the ideals of freedom and equality for which we are fighting.* Make sure that children know the history of them. Develop the clearest possible understanding of and the deepest possible loyalty to these ideals.

(5) *Enrich the artistic, literary, and musical experiences of the children and the community.* Such experiences serve as a release for wartime emotions,

but they also become a tool for self-realization in childhood and adult life.

(6) *Expand and improve the teaching of geography.* Develop an accurate knowledge of the earth as the home of man and the interdependence and relationships of peoples and nations. Stress the key position held by the United States and our responsibility for helping to maintain world order, justice, and security.

(7) *Lay a sound foundation of skills and habits of accuracy in the fundamentals of reading, writing, and arithmetic.*

Secondary Schools

The problems of wartime education are markedly different for older students than they are for the younger children. Planning for the older group must often be in terms of days or months. A few must be selected for extended training in professions which require a longer period of preparation. For the great majority, however, we must be concerned with developing their fitness for service in war industries and for fighting for survival in battle. Long-range values for this group must be subordinated to the life-and-death needs of today and tomorrow. Thus, the secondary school must be primarily a school for war.

Many demands are being made on the schools in connection with the education of secondary-school students. It is the obligation of teachers and school administrators to see the school program *as a whole* and to make the most effective use of a limited period of time in the education of youth. To do this, they need to evaluate the demands made upon the schools, to determine some order of priority for the services they are asked to render.

There may be some people perhaps who think that we can continue the prewar program substantially as it was, with additions here and there in recognition of the fact that the United States is engaged in a war for survival. I do not agree. The war must profoundly modify the entire program of secondary education. We must ask this question concerning each of the prewar activities of the schools: Does this activity have a greater *wartime* value than any other which can possibly be provided or devised?

The program of conversion to wartime needs may mean that we shall have to sacrifice educational activities which we have long considered worth while. This need

EDITORIAL NOTE

IN ORDER to comprehend all the implications and requirements of the Program for Music Education in Wartime, it is necessary to understand what it means for an entire school system to be all-out. Music educators, therefore, must see the whole picture of "the schools at war" in order fully to perceive the wartime program for music in its relation to the over-all wartime program of the schools. To help supply this picture, Dr. Carr, secretary of the Educational Policies Commission, has written this article specially for the Journal. For this he is particularly qualified by reason of a background which has given him a full appreciation of all the problems involved—including those of the music department—and of his participation in the preparation of two current booklets, "What the Schools Should Teach in Wartime," published by the Educational Policies Commission, and the "Wartime Handbook," published by the National Education Association (see page 8).

¹ National Education Association and American Association of School Administrators, Educational Policies Commission, *What the Schools Should Teach in Wartime* (Washington, D. C.: Educational Policies Commission, 1942).

not be altogether a bad thing, however. There are compensating gains. If it is a good thing to teach nutrition in wartime, it is a good thing to teach in peacetime. The same may be said for the teaching of thrift, health, first aid, safety, habits of industry, vocational skills, and civic loyalty. These things must come first in war; they should come first in peace too. If the war brings about a more generous recognition of the value of such education, it will not be wholly detrimental to secondary schools in this country.

The Educational Policies Commission makes these recommendations for an effective wartime program in secondary schools.

Occupational Training, Guidance, and Counseling

Occupational training, guidance, and counseling are now more difficult, but also more necessary, than ever. The entire high-school population should receive occupational guidance and training culminating either in employment or in specific plans for further useful education.

A more rapid and explicit development of national policy for the use of manpower will help immensely in the solution of many of the guidance and counseling problems of wartime education. Some estimate of the needs for manpower in various occupations, even though it be only a rough approximation, is absolutely necessary for the intelligent operation of crisis education. Fortunately, the Army Service of Supply, the United States Employment Service, and the Manpower Commission are dealing vigorously with this problem. The schools now have a much clearer picture of national need than they had six months ago, and the prospects for further improvement are bright.

Preinduction Training

No able-bodied boy should graduate from high school in wartime without specific preinduction training. Such training should have the immediate and generous cooperation of every high school in the land. It should be accorded a full measure of academic recognition and prestige. It is recommended that high schools issue certificates of competence to boys who successfully complete preinduction courses and that these certificates be presented at the Army reception centers upon induction. In connection with preinduction training, all high-school boys should have guidance and information on the opportunities and needs of the various branches of the armed services.

Citizenship Education

This nation must strive to emerge from the war a stronger and more efficient democracy. Unless we can do that we shall not truly "win" the war. We must be ready to deal in an effective and democratic fashion with the complicated political, economic, and social problems of the postwar United States and the postwar world.

The only fundamental way that a democracy can be strengthened is by a better citizenship. Thus citizenship education continues to be indispensable in war as in peace. The following guiding principles are suggested for the teaching of democratic citizenship in secondary schools in wartime:

(1) *We must win the war.* The decisions and actions of these historic days will determine the nature and purposes of human life for generations to come. We must accomplish the complete military defeat of the Axis in the shortest possible time. We must realize

that total war calls for spectacular sacrifices and (what is far more difficult to learn) for a vast amount of unpretentious, monotonous, unrewarded effort.

(2) *We must keep the ideals of democracy alive.* A world of greater justice and security will require that the oncoming generation understands, cherishes, and practices the virtues of the democratic way of life. To this end teachers should continue to strive to make every school and classroom exemplify and inculcate these virtues.

(3) *We must have faith in the future.* The construction of a peaceful world will require courage and optimism. A sturdy faith in the possibility of human progress through education should be a basic tenet in the creed of every member of the educational profession.

(4) *We must accept an American share of responsibility for world order.* The building of security and justice in the world will certainly require a public opinion in the United States that will support, and even demand, strong national leadership to prevent a tragic retreat to isolation such as occurred after the Armistice of 1918. Americans must either accept a large degree of responsibility for the preservation of world order or pay increasingly heavy penalties in future wars. Teachers, therefore, should develop in themselves, in their associates, and in their students, a strong feeling of continuing responsibility for world organization and order.

(5) *We must develop practical plans of international cooperation.* A public opinion disposed to accept international responsibilities must be accompanied by public enlightenment regarding ways and means of accomplishing a world of security and justice. Hence, teachers should strive to inform themselves and their students about the various kinds of world organization that have been proposed for the maintenance of world peace.

(6) *We must limit national sovereignty.* Mankind must build a system of collective responsibility for peace, a system which will inevitably set some limits upon the actions of nations. A political change of such magnitude will require equally profound changes in mental attitude. Therefore, teachers should help their students to understand the nature of the coming change, to realize the necessity for it, and to anticipate the wider human loyalties that it will eventually produce.

(7) *We must adopt economic policies consistent with our ideals of human freedom.* The economic insecurities and privations which have crippled the bodies and warped the minds of men in all parts of the world must be ameliorated. The principles of economic opportunity expressed in the Atlantic Charter must be put into efficient operation. To this end vigorous programs of education with reference to world-wide economic trends, conditions, and forces should be conducted.

The Arts

In peacetime the arts have been taught primarily as avenues to wholesome pleasure, self-expression, and emotional and spiritual development. War, however, destroys most pleasures and comforts, cuts heavily into leisure time, and severely limits the possibility of self-expression in the interest of national unity. There remain, however, tremendous opportunities for the enlistment of the arts in the war effort. Such enlistment is necessary for the very preservation of the arts during these years of catastrophe.

(1) *Music education.* Among the important services which music education can and should render to the war effort are: to promote morale and unity through the singing of patriotic, folk, and otherwise characteristic songs; to recognize American, Latin-American, and other United Nations' musical contributions; to teach correct singing of the National Anthem; to provide cheerful "send-off" songs for inducted men; to participate in community sings, parades, pageants, and other gatherings where music plays a part; to serve as a restorative and invigorating force in camps and hospitals, fields and factories.²

(2) *Art education.* The contributions of art education also lie in the building of morale and unity by portraying the nation's ideals in posters, emblems, window displays, and through other more or less obvious methods. In addition, art educators can give training in important special skills which have military value—photography, map and chart making, design, camouflage, and sketching.

(3) *Literature.* Emphasis should be placed on appreciative reading of eloquent literary expressions of love of country and love of liberty.

Mathematics and Science

We are often told that our understanding and skill in these subjects will be a decisive factor in the successful conduct of the war. This does not mean, however, that all high-school students should be required to take extended instruction in advanced formal mathematics and science. The duties of the average soldier, farmer, or factory worker do not require a thorough systematic knowledge of trigonometry or of organic chemistry.

The entire population does need to know the fundamental processes of arithmetic, to be able to perform these operations quickly and accurately and to use them in solving simple everyday problems. Students now in high school who lack ability to handle arithmetical operations should be taught the arithmetic that they ought to know.

Beyond arithmetic, wartime mathematics instruction in the secondary school should be definitely related to actual wartime duties. Problems drawn from the fields of aviation, navigation, mechanized warfare, and industrial management should be stressed.

The same rules that govern the teaching of mathematics in wartime apply also to the sciences. The nation needs in wartime a comparative handful of people with great scientific attainments. We need larger numbers of men and women who have the highly specialized scientific training necessary to perform specific tasks.

Languages

The principles developed for mathematics and the sciences also hold for the modern foreign languages. The war need is not for several million people who have only a smattering of knowledge. It is, however, essential that some people have *mastery* of a foreign language: ability to write, read, and speak it with considerable fluency. Teaching people to master one or more of the modern foreign languages is a much greater contribution to victory than building up large staffs and

enrollments for instruction that falls far short of a useful working knowledge.

Recognized current objectives of English speech and composition have a valuable contribution to make to efficient democratic citizenship. The skills of group thinking and discussion, the desire and ability to use language honestly and precisely in the discussion of public issues are certainly necessary to the competent operation of democracy. Such objectives are now widely recognized and should govern the day-to-day teaching of English speech and composition in all high schools.

Home Economics

War has placed many special responsibilities upon homemakers. Among the topics that should be emphasized at present are: family budgets; conservation of household equipment; meeting problems of inadequate housing; nutrition; economy in preparation and preservation of food; economy in selection and maintenance of clothing; home arrangements for blackouts and air-raid shelters; family unity and morale in wartime; home nursing.

Every effort should be made to see that the school program in home economics is carried over into the homes of the students.

Health and Physical Education

The necessity for the maintenance and often the expansion of school health services is obvious. No secondary school is "all-out" for war unless it offers serviceable health instruction to *all* of its students. Instruction should include first aid, home and industrial hygiene, nutrition, sanitation, and the use of community and private professional health services.

The physical-education program should include vigorous exercises and other activities adapted in duration and intensity to individual abilities. Every able-bodied student should have at least one hour of such training daily in addition to any time that he may devote to less active recreational activities. Strength, skill, stamina must be the objectives. For those students who are not physically able to carry the full program, and only for those, less arduous activities should be provided.

School Public Relations in Wartime

No school has a realistic "all-out" program for war service unless it recognizes the problem of how the schools are to be financially maintained in order to carry on the services which may be expected from them. If we allow the educational effort to slump during wartime, we have not only missed an opportunity, we have bungled a serious responsibility.

The following suggestions might be considered:

(1) *Keep a continuing record of the war work of your school.* This might be assigned to a special committee of students and teachers. Give publicity to this record. A state-wide or city-wide record should be compiled from the individual school records.

(2) *Keep your professional organizations strong and efficient.*

(3) *Make full use of the rationing and registration activities of the schools for fostering good public relations.*

Tell the American people that, through their financial

CONTINUED ON PAGE FIFTY-FIVE

²For a more complete outline of wartime services of music education, see the digest of the Program for Music Education in Wartime in the *Wartime Handbook*, published by the National Education Association; also see the *MUSIC EDUCATORS JOURNAL* of September-October 1942.

Wartime and Peacetime Programs in Music Education

CHARLES SEEGER

I HAVE HAD THE OPPORTUNITY—so often desired by men “out of Washington”—to listen to two whole days of addresses and discussions in my favorite field.

At first, I think, we all noted some confusion of mind and some conflict of attitudes. By yesterday morning, it seemed to me that a general tone of assurance was felt in two remarkably fine addresses and in the contributions from the floor. Unless, however, last night's meeting (which I missed) further clarified matters, there may still be one problem upon which a recapitulation or even some further discussion may be profitable. This problem is the relation between the programs of war emergency and of peaceful development—between what we *hope* is the short-term and what we *know* is the long-term program of music education in the United States.

This problem interests me above most others and seems to fit into the announced subject of this meeting, which I should like to have read as follows:

“How can music in the schools at war contribute to the furthering of the long-term development of musical culture in the United States?”

I shall, therefore, briefly outline a few of my own views and weave into them some of the points made by various speakers who most impressed me. I hope the panel discussion will be full and frank. And I hope it will center around the inter-relationship of the wartime and peacetime programs.



War is a normal function of culture. Most cultures that we know have come to their being after many wars. Many cultures have gone to their end in war. This does not mean that culture must have war to be or to cease being. It means only that cultures as we know them have been involved in war and that, until destroyed, their development has proceeded no less in war than in peace, or than in those times when it is none too clear whether there is war or peace.

All during the period covered by our written history men have looked with hope to a future without war. Mythology—core of the oral tradition of the ancients—tells of a golden age before war as we know it became a cultural reality. It is a question whether we should have arrived at our present cultural level without war. But it is certain that we have so arrived with it.

Music, too, is a normal function of culture. We know that practically all cultures have produced music. They have produced and transmitted music in times of war and in times of peace, and in the times of mixed war and peace. Sometimes, as with the Aztecs, the wars which destroyed their political organization destroyed their music. Sometimes, as with the Romans, their music conquered the conquerors and became greater.

NOTE: This is the paper read by Mr. Seeger at the Sixth General Session of the National Institute on Music Education in Wartime, held in Chicago, November 12-14, 1942.

But until the culture of which it is a part is destroyed, music development proceeds in war as in peace and in the times of mixed war and peace, sometimes more intense, sometimes more relaxed, though it is difficult to say why this difference takes place.

It is essential to admit that we know practically nothing definite about the relation between music and war. Historical studies of this vital subject have not been made, or, to the best of my knowledge, even been attempted. Music has, we know, played its part—sometimes no mean part—in war. Yet there is no measure, for instance, for the role of the *Marseillaise* in the wars of France, though there would be few authorities, I believe, who would say it was other than a very important one—one worth quantities of steel and lives, in terms of effectiveness in arriving at results.

Discussion of the relationship of music and war labors, therefore, under the handicap of insufficient knowledge of the history and hence of the nature of that relationship. It is the task of musicology to investigate and report upon this subject. Not having done so, its professional organization in this country, the American Musicological Society, has abandoned its annual meeting scheduled for this December. I deeply regret the decision. Being purely a paper-reading and not an operating body, and the papers and books upon the relation between war and music not having been written, it cannot, of course, report upon work accomplished. But it could speak of the necessity of the work's being done. And research could be planned and begun. An archive of music in the present war would provide source material of inestimable value to the future study of music in Western civilization.



Faced with the same alternative of disbanding or going into virtual retirement during the war, the Conference has accepted the challenge and put itself and its resources upon a war footing. It is an operating body, and I think the decision is the correct one. Were we hard pressed in war, of course we would not meet. But a meeting such as this will have prepared us the better for our role if we must be hard pressed, for then we shall need everything in music we can do.

I wonder if we all realize what a vital decision this was. After a century of music as a “good in itself,” we swung into a program of music as “good for something.” After a century of music as the “art of peace” and “universal harmony,” we are pressing it as a weapon in war—and at that not only as a defensive weapon for the home front but as an offensive one in the armed services! In one decision the supreme criteria of “beauty for beauty's sake,” “music for aesthetic pleasure” and as a “universal language” have been, at least temporarily, held in abeyance or proved false.

Is this a break in the program of music education in the United States? I believe it is no break but an en-

tirely logical continuity. I doubt that we could break it even if we were to pass a formal resolution to do so. Music development in the United States has too great a momentum. And music education is an integral part of this development. We are in high speed on a high-road and must keep going as long as the road—our culture—exists. The road has its hills and straightaways, its poor and its good pavement, its curves and even hairpin turns. But we cannot break the continuity, we cannot make a turn into a sideroad or backtrack on ourselves. To the contrary, we are out with the rest of the country to show the world that no one else can stop us or make us leave our highroad.

We have already shown that unprepared for war as was the United States in many ways, we were well prepared in the organization of music services. Music education work of the last twenty or thirty years has given thousands of well-trained musicians to the armed forces and to the home front, just when they were most needed. It has perfected a voluntary professional organization which, as more than one of the guests from Washington has taken pains to show, now stands as the leading one in putting American music upon a war footing today. Even more, the adaptation of the music education peacetime program to the war situation has been hailed as a model for other activities.

The "lead-in" has been almost astonishingly successful. It has been accomplished very quietly by simply by-passing many old taboos—which were superannuated anyway—and by boldly following out the implications of community service in the larger field of the national and even international communities.

Now, after the successful "lead-in," we are faced with the "follow-through." And it is upon that score, I take it, that many of the fears and most of the confusion is based.



Let us take brief stock of the state of affairs. And please, when I have finished, correct me if you think I am wrong or have made any omissions or misstatements. As I see them, the strong points are:

- (1) A steadily improving teacher-training program.
- (2) A large group of devoted men and women at work in the field.
- (3) An incredible number of bands, orchestras, and vocal performing units doing work which has improved steadily up to the present time.
- (4) A widening scope of work, leaving still to comprise only nursery school and university graduate study, and a higher percentage of student participation.
- (5) Increased integration with other subjects of instruction.
- (6) Good working relations with:
 - (a) Local and state education authorities.
 - (b) Community organizations such as P.T.A.
 - (c) Publishing field.
 - (d) Instrument makers.
 - (e) Radio communications.
 - (f) General education.
- (7) New and promising relations with:
 - (a) Government agencies.
 - (b) One international organization.
 - (c) Some international contacts.
- (8) Favorable public relations upon many important levels.

The weak points, as I see them—and please do not think that any censure is implied—are:

- (1) Lack of development of creative techniques in the schools:
 - (a) Improvisation, vocal and instrumental.
 - (b) Composition.
- (2) Lack of utilization of oral tradition:
 - (a) As a general technique.
 - (b) As an idiom in the United States.
- (3) Lack of contact with contemporary fine-art composers, and consequently
- (4) Lack of use of music as a vehicle of living thought, feeling, or whatever it is that music embodies or conveys from one person to another, or from one group to another.
- (5) Improving but still poor public relations with some so-called "prestige fields," such as the virtuoso and his circle, fine-art composition and its audience, musicology, general scholarship, government administration, etc.

Now I want to ask two questions:

First, is it not worthy of note that at least some of the strong points have been added since the initiation of the program "American Unity through Music"—a wartime development in music education? And

Second, is it not worthy of note that since Pearl Harbor a real start has been made to strengthen all but two of the weak points—another wartime development in music education?

Far from hamstringing our music education program, it would appear the war emergency has been the occasion for a tremendous spurt of growth.



Faced with the inevitable curtailment of much of the old activity and with a host of complications of personnel, time, and material, many members of the Conference may think there is less to gain in the way of strengthening the weak points than there is to lose in the way of curtailment of the strong points.

There must be difference of opinion here. Some viewpoints may, for still some time, be irreconcilable. Some people cannot change directions quickly. Some cannot make the hills. Some are slowed up by rough pavement. I hope you will not think me overbold, however, if I tell you that my somewhat objective view (I would not claim more than a modicum of objectivity) rates the strong and weak points of my list almost 50-50. I know this will shock some of my friends. But I am willing to risk some lively controversies for my views.

To be concrete, let me say that if, faced with the temporary (we hope) curtailment of the orchestra and a cappella choir work, you can add a broad program of creative techniques, even though limited to simple war songs, marches, dances, and such, you will more than make up for the loss.

Again: if you are faced with a decrease in time for the music specialization of the 15 per cent and can add only a little guidance in general oral techniques for the 85 per cent, you will more than make up for the loss.

And still again: if you are faced with almost complete stoppage of technical advance as we have come to know it in the last ten years, even then, if we come through the war with a music education tuned to 20th century realism instead of 19th century romanticism, the sacrifice

will not have been in vain. Indeed, in that event I would wager the traditional last silver dollar that the music education which would follow would indicate that substantial integration of music in the culture of the United States had taken place, and that we were all set for a new golden age of music—one that might rank with the 16th or 18th centuries in Europe in splendor.



Now, in closing, let me repeat that I submit what I have in all humility. Your officers and many of your members have given me numerous expressions of good will and much practical assistance in my work. I want you to know that it is almost impossible for me to express what I owe to them, to you, and to the Con-

ference as an organization, for what you and it have taught me. The span of my professional life almost exactly coincides with the life of the Conference, for it was in 1907 that I decided to become a musician. I have been in close touch with you only since March 1941. But throughout thirty-five years we have worked in the same country and in the same general field, and I have known of the activities of the Conference at many times and from a number of different angles. I could not speak as I do unless what I said of music education applied as well to myself as to you.

In the complete frankness and kindly coöperation with which we have worked for the last year and a half, let us go forward.

The Wartime Institute

THE National Institute on Music Education in Wartime served its purpose most effectively, and also brought to light some interesting facts of major and minor significance. Despite the inherent slowness of certain essential processes, education as a whole has geared itself to the war effort to a remarkable degree. Music educators have not been laggard; on the contrary, in a large number of cases they have been ready and prepared to do their share in the conversion of the school plants to the war effort. Nevertheless, there are still to be found instances where there is confusion and frustration due to the inevitable failure of any attempt to adapt the program to wartime needs and at the same time function on a business-as-usual basis.

We learned that one need not be too concerned about the reaction of the children to the requirements and changes involved in the wartime program. Many a grade-school pupil may have a better war philosophy than his teacher. We learned that where music seems to have been crowded into the background by the demands of the Schools at War program, it may have been because the music teacher was not prepared to meet the new situation and to direct the music program into those channels which would make a definite contribution to the war effort. Music teachers who have been nervously awaiting orders and instructions from the powers that be have found that in most cases the powers that be were waiting for the music teachers to get busy and do something.

And what a tremendous amount of getting busy and doing things there has been on the part of the great majority of the music teaching profession! Reports heard at the Institute represented a record of achievement of which we may well be proud. Without question, the leaders who were present at the Institute took back to their respective local, state, district, and regional organizations and constituents that which they came to receive: (1) a comprehensive interpretation of the Program for Music Education in Wartime, and (2) an understanding of practical ways and means for utilizing the machinery of their respective organizations in promoting the development of the wartime program in every community.

One of the committee reports summarizing the general results of the meeting, said in part:

The average delegate arrived at the Institute with a feeling of

disturbance or even bewilderment. There were many questions with which we had been confronted and for which we knew no sure answers. We had ideas, but these needed to be sorted and arranged in proper perspective. Also, we had a sincere desire to contribute our utmost, personally and professionally, to the war effort—a yearning to do the right thing at the right time, in the right way and where it would do the most good. We wanted to assume leadership but needed assurance. . . . We returned to our respective locations with a feeling of being a part of the concerted effort to win the war. We had a full realization of the important role music must play in this emergency, as well as a realization that if music education is to do its share, we must assume the entire responsibility. We felt we knew where to start, how to carry on, and where to turn for further help. There was a unity of purpose which was so obviously and strongly felt that it was scarcely necessary to mention it in words. This close-knit and unification musically, mentally, and spiritually of those in the field of music education will undoubtedly leave its impression not only on music in wartime but on music education after the peace.¹



The Institute was built around the annual meetings of the Board of Directors of the Music Educators National Conference and the Board of Control of the National School Band, Orchestra, and Vocal Associations. Additional executive bodies participating were the M.E.N.C. North Central Division Executive Board and the Board of Control of Region Three, N.S.B.O.V.A. The annual meeting of the Illinois Music Educators Association was combined with the Institute, and the Music Education Exhibitors Association participated and held one special session; the Catholic Music Educators Association also participated and held one session of its own. Fourteen representatives of Government departments and agencies and other Washington offices were present.²

¹ From the report of the Committee on Local Music Education Organizations. The full report and reports of all other committees, in addition to a digest of the Program for Music Education in Wartime and a report of the Omaha Public Schools Committee on Music in the War Effort, are included in a mimeographed brochure. [Mailed postpaid for 25c.]

² Other participating M.E.N.C. units and coöperating organizations were the National University and College Band Conductors Conference, Music Educators Club of the Chicago Public Schools, and the In-and-About Chicago Music Educators Club. The opening session was held in coöperation with the Association for Education by Radio and the Association of Educational Broadcasters, as the concluding meeting of the annual School Broadcast Conference. Host to the entire Institute was the Bureau of Music of the Chicago Public Schools, Helen Howe, director. Among the delegates were representatives from twenty-nine state organizations, and many in-and-about clubs. Coöperating organizations represented by their presidents or specially appointed delegates were: Music Teachers National Association, National Association of Schools of Music, National Congress of Parents and Teachers, National Recreation Association, National Federation of Music Clubs, Progressive Education Association, American Bandmasters Association, Phi Mu Alpha Sinfonia, Mu Phi Epsilon, Phi Beta, Music Industries War Council, National Association of Band Instrument Manufacturers, Standard Music Publishers' Association of the United States, National Association of Musical Merchandise Wholesalers, National Association of Sheet Music Dealers, National Association of Music Merchants.

For further highlights on the wartime Institute, the JOURNAL devotes the remaining available space to pertinent quotations from Institute speakers. Additional quotations, as well as a number of excellent papers and symposium reports will appear in subsequent issues.

MOST OF US are going to have to make adjustments in our programs. There will have to be a shift from what until now has seemed to be most important. We are going to be concerned particularly with getting that 100 per cent participation in musical activities that we have heard about here. This may prove salutary. . . . I can think of times when the music programs in our high schools might well have been criticized for being too highly specialized, with too much attention given to our highly developed specialized groups. We are going to shift, I think—at least we are in our town—to a large amount of assembly singing, to bringing the average student into the picture. I think we can do this, and make other required shifts, without sacrificing our school music program or the standards that we have cherished.

[Fowler Smith, Director of Music Education, Detroit Public Schools and Wayne University. First Vice-president and immediate Past President of M.E.N.C.]

SO LONG AS it is not made perfectly clear to us as men and women that we should have some other part in the war effort, we should continue to serve as musicians. We can serve in a great many ways, and there are, as you have been told in earlier sessions of this meeting, eight or perhaps ten Government agencies that know what you can do. . . . One of the things the community sing does it to furnish the proper moment when the community may report on itself to itself, and that is what other Departments as well as the Treasury are interested in. What have we done in this community in the last two or four weeks? What has the Red Cross done? How have the War Bond sales progressed? On one occasion an opportunity was made for a show of hands among parents, first those who had boys in the armed forces, and second those who already had had word that sons, brothers, or husbands had been killed. Then there were twenty seconds of silent tribute, after which the participants sang *O God, Our Help in Ages Past*. Somehow I cannot think of anything in our national life that could more impressively memorialize the sacrifices human beings have to make nowadays.

[Roy D. Welch, Chairman of Music Department, Princeton University; Music Consultant, War Savings Staff, U. S. Treasury Department.]

THE ARMY IS CONCERNED with musical programs that involve widespread participation on the part of all the enlisted men. . . . I think the schools could do a very valuable service for the Army if they would emphasize group participation—mass participation—so that our high-school boys, when they get into the armed services in the next year or two, will not feel reluctant to express themselves in music simply because they have not had the benefit of the specialized training offered by your organized groups such as bands, orchestras, and choruses.

[Captain Harold Bachman, Music Advisor, Sixth Service Command; Vice-president, American Bandmasters Association.]

WE HOPE to recommend a kind of headquarters service [in the High-School Victory Corps] in which music and art, the school newspaper, the school radio guild, and other student activities will be represented. This is occurring already in some high schools. . . . I think that the student representatives of your organization ought to be in on the internal organization of the Victory Corps in your high schools.

[William D. Boutwell, Director of Information and Radio Service, U. S. Office of Education.]

DURING THIS EMERGENCY I think we must do at least five things: (1) We must keep the playing abilities of our ensembles, vocal and instrumental, up to the highest possible level so that our people will go out from the teacher-training institutions with sound ideas as to program construction, rehearsal technique, and techniques in performance. (2) We must provide opportunity for our women students to learn the techniques necessary in the instrumental field. . . . We can give the girls not only the techniques of playing, but the techniques of field marching. (3) We must help the vocalist to carry on the instrumental work. We in the colleges have a responsibility for getting the young people equipped to become musical jacks-of-all-trades. (4) This is very important. We must provide refresher courses in both vocal and instrumental fields for people who perhaps used to teach and for one reason or another have gone out of the profession, but who now will be called upon to step back into the classroom and will need to have some up-to-the-minute methods and materials. These courses could be given in summer sessions, they could be given in

short one- or two-week sessions, or they might even be conducted in clinic fashion, provided people could get to them. (5) This is also very important. In the teacher-training institutions we must do something to impress upon girls the value and usefulness of the work they may do in civilian life. . . . I tell our girls, "Stay by your job; you can do as good work for your country building morale in your community as you can dressed up in fancy uniforms. . . . You are needed in your own special field of endeavor, which is teaching music to children. Stay by the ship."

[John W. Beattie, Dean of the School of Music, Northwestern University; member of M.E.N.C. Editorial Board and Music Education Research Council.]

WE HAVE HEARD SUGGESTIONS that we should have marching choirs. This opens up a challenging field of usefulness and enjoyment to the singers. . . . Two songs you can use in this connection are *Marching Along Together* and *Stout-hearted Men*, as well as some of the songs which will be on your new list. I don't need to offer any such suggestions, but if you have enough boys in your choir, you might put them in the center of the group. . . . With the purchase of new instruments curtailed, it would be unwise just to say to your board of education that you do not need that money. You can use the money to build up your music library—get the extra copies you need, and also buy new material.

[Frederic Fay Swift, Director of Music, Ilion (New York) Public Schools; President, National School Vocal Association; Secretary-Treasurer, New York State School Music Association.]

KNOWING AS I DO the men who direct this country's school bands, I had no doubt that their organizations were doing the job, and doing it with the same enthusiasm and the same thoroughness that they had shown in the great competition-festivals movement. But I had no idea of the real magnitude of the work that they are doing. . . . The report of the activities of our school bands in the war effort is the most thrilling thing that I have ever read. The bands are everywhere—everywhere that music is needed. They are not waiting to be called upon, but are offering their services and taking the initiative in putting on patriotic programs, drives, parades, etc.

[L. Bruce Jones, Director of Instrumental Music, Little Rock (Arkansas) Public Schools; President, National School Band Association.]

WE HAVE IN MICHIGAN a local Council of Music in connection with the Civilian Defense Council. The suggested organization plan is this: A committee should be formed under each county and local Defense Council. This committee may include representatives of the following groups: (1) city schools, (2) service and luncheon clubs, (3) music clubs, (4) church choirs, (5) civic, choral, orchestral, and band organizations, (6) American Legion and Veterans of Foreign Wars, (7) labor and industrial organizations.

Suggested activities: (1) selection and assignment of song starters or so-called key men; (2) presentation of patriotic music programs, including "Battle Songs of Freedom" or similar services; (3) community singing at all gatherings; (4) distribution of song sheets and song slides; (5) participation in send-off and welcoming programs for service men; (6) participation in Community Fund or War Chest drives; (7) participation in defense rallies; (8) presentation of patriotic music programs at factories, schools, etc.; (9) formation of civic orchestras, choral groups, and bands to provide music for patriotic rallies and to serve in conjunction with war projects.

That is just the general plan, and it might be improved some. I think every community should have a Wartime Civic Music Council to work with the Civilian Defense Council.

[Joseph E. Maddy, Professor of Radio Music Instruction, University of Michigan; Chairman, Wartime Civic Music Committee, Michigan Council of Defense.]

IN THE U.S.O., in the camps that are close to your school, there is great opportunity for the type of entertainment that an orchestra can do best, namely, the indoor show, the indoor concert-type of program, that is, for which the orchestra is best suited. . . . I do not think we have scratched the surface yet in making available our resources in the orchestra field, or in making provisions for men in the service who are trained string players. The orchestra has possibly been, up to the present time, the most neglected of our music groups in our war program planning. We have bands and dance bands; we have choral activities; but there is very little activity for the string performers. . . . A plan we are trying out in our section of the country is that of having the Special Service officers extend an invitation to all the men to come into our local orchestra rehearsals in the city (one non-profit symphony orchestra has invited the men to attend rehearsals without obligation).

One of the responsibilities that we as citizens have to the service men is to try to give them an opportunity for satisfactory musical acquaintanceships in the community.

[Louis G. Wersen, Director of Music, Tacoma Public Schools; President, National School Orchestra Association.]

The United Nations

Arrangement and words by
Harold J. Rome

Music by
D. SHOSTAKOVITCH

March tempo *Not too fast*

Voice

1. The sun and the
2. Take heart all you
3. As sure as the

Piano

mf

stars all are ring - ing — With song ris - ing strong from the
na - tions swept un - der — By pow - ers of dark - ness that
sun meets the morn - ing — And riv - ers go down to the

mf

earth, — The hope of hu - man - i - ty sing - ing,
ride, — The wrath of the peo - ple shall thun - der,
sea, — A new day for man - kind is dawn - ing,

mf

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The United Nations, by Dmitri Shostakovich and Harold J. Rome, is, like many songs of the people—whether they be

patriotic songs, war songs, work songs, or various types of folk songs—as important for its words and innate spirit as for its music. It is for that reason that the Editorial Board presents it in the Journal, feeling that it is an appropriate successor to the Chinese marching song Chee-lai, published in the last issue.

Although Shostakovich and Nieh-Erh are far removed from one another in fame and in the quality and quantity of their composition, they nevertheless have used their abilities in the

A hymn to a new world in birth!
Re - lent - less as time and the tide!
Our chil - dren shall live proud and free!

U -

Refrain

NI - TED NA - TIONS ON THE MARCH, WITH FLAGS

UN - FURLED, TO - GETH - ER FIGHT FOR

ff.

VIC - TOR-Y- A FREE NEW WORLD!

D.C.

D.C.

same basic cause: the uplifting of their peoples through music in the common struggle for freedom against aggression and for a better life. Nieh-Erh was somewhat of a musical pioneer in a land where the art of music and the uses of music are only now coming to be widely recognized and developed. He died, it is believed, for his political beliefs when he went to an enemy country to gain musical education. Shostakovitch is one of the outstanding contemporary talents in a land long seeped in great music. He serves in the present phase of the same struggle which claimed Nieh-Erh's life. Because his music has become

international, and because the whole philosophy behind his song and the words by Harold Rome is completely in line with the Program for Music Education in Wartime, it seems quite fitting that that song be reproduced here. It is particularly interesting to note that this song is written in no national idiom, unless it be the American idiom, which, after all, is a polyglot idiom representing the united peoples of all nations.

It is hoped to reproduce in future issues of the Journal other United Nations music pertinent to the wartime program and today's common cause.

Music in the Victory Corps

THE LITTLE ROCK PLAN

THROUGH the Headquarters Staff Service Division Little Rock schools have provided for the integration of music and other special subjects with the Victory Corps program. The participating departments comprise Instrumental and Vocal Music, Art, Household Arts, Graphic Arts, Dramatic Arts, and Journalism. Basic eligibility rules are the same as defined in the Manual for the several Victory Corps Divisions, with the exception that any student in the department, *regardless of his grade*, who meets all other requirements may become a member of the Staff Service Division. The special requirements as outlined in the Little Rock plan are as follows:

Each member of the Headquarters Staff Service Division should be planning and have begun preliminary preparation for service in his particular field in its adaptation to the war needs. Evidence of such plans and preparation will be at least three of the following. The student

(1) *Must have pursued or be pursuing a program which includes courses definitely pointed to preparation for service in his special field.*

(2) *Must engage individually or as a member of the department in work contributing directly or indirectly to the war effort; type of work and minimum hour requirements to be set up by the department head and approved by the principal and superintendent. (This is required of all members of the Headquarters Staff Service Division.)*

(3) *Must be participating in a physical fitness program.*

(4) *Must be participating in a program of military drill.*

Notes on the Little Rock Plan

The Little Rock Victory Corps Headquarters Staff Service Division plan as outlined above was submitted for publication by L. Bruce Jones, director of instrumental music, with the approval of R. T. Scobee, superintendent of Little Rock schools and John A. Larson, principal of the Little Rock Senior High School.

In the title as used by Little Rock schools, "Headquarters Staff Service Division," substitution of the word "Group" for "Division" has been suggested at Victory Corps Headquarters in the United States Office of Education to avoid conflict with the term "Division" as utilized in the Corps setup.

The Little Rock plan is of course subject to adaptations to meet conditions or requirements of the local situation in other school systems. For example, special fields other than those included by Little Rock may be

included, as, for instance, radio. The general form of the Little Rock plan, however, is regarded as worthy of consideration and for that reason this space is devoted to it, in the hope that other superintendents, principals, and department heads may profit from its example.

In Little Rock the provision that all members of the Headquarters Staff Service Division are required to participate in the physical fitness program is subject to exception in the case of the band section of the Instrumental Music Department, as follows: Military and calisthenic drill carried on in the band section with a minimum of 20 per cent up to a maximum of 40 per cent class time spent on this phase of the work satisfies both the school credit requirements for graduation and the H.S.V.C. physical fitness and military drill requirements in Senior High School and in Junior High Schools organized on a six-period day, periods sixty minutes in length. In Junior High Schools organized on an eight-period day, periods forty minutes in length, two periods per week of gymnasium are required to satisfy scholastic requirements. Therefore, band work in the eight-period-day Junior High School does not completely satisfy physical education scholastic requirements but does satisfy H.S.V.C. physical fitness and military drill requirements in special cases where students are excused from gymnasium and are satisfactorily fulfilling band requirements. (It is probably true that in many schools such rulings could not be applied.)

A special insignia is provided for the Little Rock Headquarters Service Division which all members may wear. This is a special local insignia, in addition to the Division insignia authorized by the National Victory Corps headquarters, and is issued under authority of the Little Rock Victory Corps.

Specific Wartime Services of Music

What are some of the activities that "contribute directly or indirectly to the war effort" referred to in Item 2 of the Little Rock plan?

Said William D. Boutwell of the U. S. Office of Education, in a discussion of the High-School Victory Corps, at the National Institute on Music Education in Wartime: "When we say that every student in high school should be given an opportunity to participate in the war effort, we mean not only to prepare himself for war duties, but day-to-day participation. . . . When the band goes to the station to play for men leaving for service, that is the finest kind of volunteer service. When the band, orchestra, or chorus takes upon itself various war tasks, both in and out of school, that is participation in the war effort. . . . In the physical fitness program, in connection with military drill, patriotic ceremonies, assembly programs, in various community activities—in countless ways there are special opportunities for music. . . ."

[NOTE: For more detailed discussion of music activities contributing to the war effort, see the Program for Music Education in Wartime, published in the September-October issue of the JOURNAL, or the digest of it published in the Wartime Handbook issued by the National Education Association, and the special article in a current issue of Education for Victory, official publication of the U. S. Office of Education.]

VICTORY CORPS SONGS

EVERY Victory Corps high school that has not yet done so is urged to start working on its Victory Corps song. Many schools already have chosen their official songs, in most cases written by students. City and state Victory Corps songs are to be selected locally by city and state organizations. Louisiana, for example, already has a Victory Corps marching song, selected through a plan organized by the Louisiana Music Education Association in cooperation with the State Department of Education. It is proposed that the best songs of each state, in the opinion of the national reviewing committee mentioned on page 8, be reviewed at the respective Divisional Conference wartime institutes in March and April, before final review is made by the committee for the selection of the national Victory Corps song.

Intonation Facts

EVERETT TIMM

MUSICAL PROGRAMS are marred more often by faulty intonation than by any other technical flaw. In order to improve intonation, it is necessary to analyze the underlying causes of error and then eliminate them wherever possible. This treatise attempts to deal with various faults and suggest remedies where remedies exist.

Sense of Pitch. Individuals vary considerably in their abilities to hear pitch differences. Some can hear pitch discrepancies to $\frac{1}{4}$ vibration a second, while others can hear them to only 50 vibrations. Thus, what sounds in tune to one person, will be definitely out of tune to another who hears more accurately. Since 1 vibration is $\frac{1}{220}$ of a tone at A-220, it would be $\frac{1}{440}$ th of a tone for the A-440 an octave above. Therefore, it would appear that in terms of fractions of a tone, one can hear more accurately the higher the pitch rises. This is not quite the case. The most accurate perception of pitch occurs between about 440 vibrations and 4,000 vibrations a second, or from A above middle C to the top note on the piano. The minimum perceptible difference declines rapidly in deviations below or above this range. That is why low-pitched instruments are often played out of tune and why slight discrepancies among higher-pitched instruments are more noticeable.

When a person has learned to listen attentively enough to pitch to have reached his physiological limit of discrimination, his power of hearing pitch differences cannot be improved. If this physiological limit is not fine enough, he had better not be a public performer.

Conception of Correct Pitch. Musicians disagree as to the size of intervals in the scales we use. This disagreement may be the result either of ignorance or of knowledge. Our first conception of the scale comes to us from our environment, just as our first conception of the language we speak comes to us from our environment. A person in the United States speaks English, not because the blood in his veins is necessarily English or North American, but because English is the language he has heard. We get our conception of the scale from our first musical experiences. If those experiences are in tune with the more general concept, we shall probably have less intonation trouble than if they were not. This is a good reason for having accurately tuned pianos for beginners and for buying better quality wind instruments for beginners.

Attention, a Habit. It has been my experience to work with performers ranging from beginners to finished professionals of the highest rank. In guiding the development of a number of these performers, I have observed that many times an individual is endowed with a fine physiological limit of pitch discrimination, but through inattention he does not use it. Others may use theirs by instinct. Its use seems to depend upon the nervous make-up and nature of the person. Since the playing of an instrument is mechanical and not a natural function of the body, poor intonation is often a result of physical laziness, clumsiness, or other forms of slip-

shod coordination, as well as inattention. Therefore, a musician must be reminded constantly to listen to his playing in order that he be disciplined well enough to reach his physiological limits in both hearing and motor response.

A cappella choirs and string quartets, as well as some other delicate ensembles, often boast of the use of just, or true, intonation instead of the tempered scale. Probably much of the distinctive quality of such groups depends upon this tuning. Although such tuning can be produced mechanically or mathematically, to the performer it is not that concrete. Orchestral players or singers cannot say, "Tonight we shall use the tempered scale," and then use the tempered scale. I doubt if any performer could play a true, just, Pythagorean, or tempered scale upon request. He plays what *sounds* right to him, and whether he understands the mathematics and acoustics behind the scales and harmony makes but little difference to him.

Since the ear is the guiding factor in intonation, an ensemble must work together for a considerable time before it sets its scale or temperament. My conclusions upon this are born out of experience and observation. In a radio orchestra that I conducted in daily rehearsals and broadcasts, the men became so accustomed to each other that their intonation was nearly one conception. Whenever a substitute musician played with the orchestra, or the orchestra was augmented with more players, the resulting intonation was not so good as usual. (I say this with all due respect to the substitutes and additional men, who were for the most part fine professionals and artists.) Other examples are found in our major symphony orchestras as they change personnel. This is especially noticeable in the woodwind sections.

Listening. There are two ways of listening for intonation flaws: (1) harmonically, (2) melodically.

(1) In listening harmonically, there must be more than one tone produced simultaneously.

(a) If the tones are to be in unison, the procedure is to eliminate beats between them.

(b) If the tones are not in unison but the upper tone has the same pitch as one of the overtones from the lower tone, tuning is done by the elimination of beats between the upper tone and the overtone.

(c) If the interval is too small (like a major third) to use the second-named method, the upper tone may be varied until the interval or chord produces its most consonant quality. This means that the overtones of both tones synchronize without beats wherever they are in unison.

We can summarize these three variations of tuning harmonically by saying that harmonic tuning depends upon the elimination of beats. Since beats exist between the intervals of our tempered scale, instruments (like pianos) which are rigidly tuned will always sound out of tune harmonically unless the listener learns to overlook the beats. It seems possible for the ear

to adjust itself so that we overlook nearly anything, if we allow ourselves to do so. Therefore, we as teachers and conductors must not allow ourselves to fall into careless listening habits.

(2) In listening melodically, there needs to be only one melodic line. The ear follows that line and our attention is focused on the space or size of intervals instead of directly upon the sense of consonance and beats. It is probable, however, that tuning melodically does depend upon the elimination of beats to a certain extent, because our pitch imagination and memory combine the separate notes into intervals in which beats could exist. In playing a melodic, or single-pitched, instrument or in singing, it is of utmost importance to imagine each pitch and tone before it is produced.

Temperature and Humidity. The pitch of wind, string, or percussion instruments may be varied by a change in temperature or humidity. The pitch of wind instruments will rise if the temperature rises. An increase in moisture content will raise the pitch. Stringed instruments will tend to go flat with a rise in temperature or an increase in humidity. Tympani will tend to rise in pitch with a rise in temperature, but will go flat with an increase in moisture content of the air.

Tuning. Before tuning any instrument, a player must make sure that the instrument is at playing temperature. This should be done by playing on it in the room in which it is to be used. A wind instrument should be tuned by the person who will play it, because all players do not blow instruments at the same pitch. The note to which the instrument is to be tuned (like A in the orchestra, B-flat in band) should be played first, then the instrument should be adjusted at its main tuning slide until it is in perfect unison. The tuning pitch is sounded first, so that the player hears it correctly before it becomes adulterated by other pitches. Tuning can be done better if the tuning note is sounded upon an instrument (such as an oboe) which can *sustain* a complex tone, rather than upon a piano. Since clarinetists are greatly handicapped if they must make much of an adjustment at the barrel joint, and since they are more apt to blow the same pitch successively, it is sometimes wise to have the clarinetist sound the initial pitch. If the ensemble plays with a piano, the piano must give the first pitch, of course.

I am a firm believer in tuning every instrument of an organization individually before every rehearsal or concert. My contention is based on the following reasons:

(1) If all players tune at once, the original pitch is immediately lost and the entire ensemble will tune to a mean tone. This mean tone may give satisfactory results in tutti passages, but when a poorly tuned instrument is exposed in a solo, chaos results. Intonation flaws are more obvious when there are fewer players to a part, because the fusion into a mean tone is not so complete.

(2) Players will not get into the habit of playing in tune and listening to intonation unless they are used to practicing it. A conductor who tunes only for a concert and then expects a miracle will be greatly disappointed. Good intonation must be a habit built upon regular usage.

(3) We would never think of having a B-flat and a C instrument playing from the same sheet of music unless one player transposed, so why allow two or more players to play together when one instrument is pitched to A-435 and the other to A-440?

(4) A person will contend that the player can "favor" his instrument in tune and therefore should learn to "play" it in tune. My answer is that some notes on all instruments must be "favored" in order to play them in tune, but why further complicate things by starting with a handicap? There is also a limit as to how far a note can be favored before the tone quality suffers or the note does not sound at all. If stringed instruments are not carefully tuned, open-string unisons will be very bad.

(5) Individual tuning does not take as long as one would at first suppose, because the band or orchestra members learn the procedure quickly.

"Favoring" the Pitch of Notes. Certain notes on all wind instruments must be favored for two reasons:

(1) Manufacturers can't make them perfectly in tune throughout their entire ranges.

(2) Even if they were in tune, the fact that different individuals have different conceptions of the scales means that the players must favor to meet the other fellow's pitch idiosyncrasies.

The common ways of favoring individual tones are:

(1) Lip Favoring—Tighten the lips to raise the pitch and vice versa. On flute, turn the instrument out to raise the pitch (or tilt the head back away from the flute).

(2) Breath Pressure—Blow harder to raise the pitch. The low register of the clarinet is an exception: it goes flat when the tone is *forced*; if the lip pressure is not very great, the pitch will rise to a certain peak before going flat.

(3) Enharmonic Fingerings—Use a different fingering for the same note.

(4) Vibrato—Use vibrato to smooth out faulty intonation.

Knowing the Instrument. There are certain pitch faults common to all wind instruments of a kind, regardless of manufacturer. Teachers should know these. It is wise to help the student find faulty notes which are characteristic of his individual instrument as well as the ones common to all such instruments. It is not sufficient to know that a note is out of tune: a player must know whether it is sharp or flat.



The only way to teach better intonation is to *insist* on it. Also insist that students use their own ears and their own judgment. Don't tell them which way they are "off."

Through the joint effort of teacher and student, good intonation becomes the result of an automatic response.

NOTE: For the benefit of those interested in doing more extensive reading upon the topics outlined in this article, the author suggests the following books: *Acoustics of Music*, by Wilmer T. Bartholomew (New York: Prentice-Hall, 1942); *Speech and Hearing*, by Harvey Fletcher (New York: D. Van Nostrand, 1929, 1936); *The Psychology of Music*, by Carl E. Seashore (New York: McGraw-Hill, 1937); *The Psychology of Music*, by Max Schoen (New York: Ronald Press, 1940). The author does not offer this list as a comprehensive bibliography, but merely as suggestions of several good sources of information selected from a number of good books on acoustics and psychology.

Guidance and Instrumental Music

ROBERT L. GAINES

IN MANY STATES instrumental music was just beginning to find a place in the school curriculum before the war descended upon us. Instrumental activities had been carried on for some time in the larger schools in these states on an extracurricular basis, but it is only in recent years that such things as academic credit, a scheduled time for instruction, full-time instrumental teachers, and state organizations and festivals have come into being. Although the war will probably retard the development of the instrumental music program, not only in states where it is rather new, but also in states where it has been well established, it does not seem amiss to discuss the subject at this time, in view of the large assignment given to music in the Schools at War and High-School Victory Corps programs and other phases of the national war effort.

Outside of a few of the better schools in the larger cities, one of two situations has usually existed: (1) There has been no instruction at all in instrumental music and no instrumental music teacher, with the probable exception of a piano teacher remotely or directly connected with the school faculty, or (2) there has been a voluntary band or orchestra, rehearsing in out-of-school hours, the members individually owning their instruments and frequently receiving instruction in ensemble playing, periodically but not regularly, from a private teacher or from an inadequately equipped member of the school staff who was employed to teach a full schedule of mathematics or English.

Many schools, finding themselves in either one or the other of these situations, have been groping for an adequate procedure by which to establish a substantial program of instrumental instruction, however modest, within the curriculum. In the throes of passing from nothing to something, or from the extracurricular to the curricular basis, these schools have faced many problems that have hindered development on a widespread scale. A statement of these major problems, together with an analysis, synthesis, and diagnosis based on experience, may serve to indicate some of the answers to these problems.

It must first be recognized that any school wishing to inaugurate a program of instrumental instruction within its curriculum must first be willing and able to face and meet certain fundamental requirements:

(1) The conviction that such instruction belongs in the curriculum: that it is fundamental, exists of its own right, and is not a fancy embellishment placed there merely to furnish an obviously pedagogical "curriculum enrichment"—a catholicity sop thrown in to balance machine or print shop.

(2) The financial resourcefulness that will enable the school to buy at least some of the instruments that are not ordinarily owned by nonprofessionals, such as the oboe, bassoon, and bass, and to employ a teacher decently equipped to teach them.

(3) The preprofessional and avocational approach to instruction, never the professional.

(4) The belief that some children, and not all, should be given serious and prolonged instrumental instruction; and the technique for finding those children.

Assuming that these initial prerequisites can be met and that a program of work is undertaken, the average small school will not encounter many difficulties that cannot be overcome. There are, however, several questions which the teacher of instrumental music must be prepared to answer: At what level shall the program begin? How can the really talented pupil be discovered at an early age? How can the director intelligently answer the parents' queries as to what particular instrument an individual child is best fitted to study? Upon what basis shall instruction be organized so as to allow for differences in ability and achievement? How can the yearly depletion of best players from the ranks of the school ensemble, caused by graduation, be counteracted?

At what level shall the program begin? Most educators who have studied the problem believe that the fifth grade is as early as the study of instrumental music may safely be begun. This conclusion is based partly on psychological and partly on physiological factors. On the physiological side, the reach of fingers, chest and lung capacity, muscular strength, endurance, and general stability of motor learning have been considered. Psychologically, the fifth-grade child is said to have begun the concept of fractions, a necessary mental process; it is presumed that he is for the first time capable of a sufficient degree of sustained interest and perseverance, together with the ability to envisage long-term objectives. Aesthetically, he is capable of a certain degree of intellectual, if not emotional, appreciation of beauty.

While the fifth grade as a beginning point may be a matter of controversy, general practice would indicate that we may not expect consistently to find these endowments at a lower level in sufficient quantities to warrant lowering the level.

The question arises as to what kind of instrumental training should be offered in the beginning to fifth-grade pupils. Even at the fifth-grade level much difficulty will be encountered in the handling of standard musical instruments, and the advisability of nonstandard, smaller-sized instruments is highly questionable. Many schools have tried to use so-called preorchestra instruments of the tonette-saxette-clarette type. They are generally of consistently true pitch, good workmanship and material, at least enough so to furnish reasonable protection to ear training. The cost of these instruments will run between one and three dollars apiece. If the school cannot furnish them, parents will usually be willing to buy them as a diagnostic test of the child's musical ability, if for no other reason. They are constructed for diatonic work, and by thus eliminating the chromatic element, and to a large extent accidentals and keys, they further simplify the learning process for the child. While their limitations are obvious, they hold sufficient possibilities to challenge the student, and some highly pleasing and sound musical effects can be obtained through part playing in ensemble. Their greatest value perhaps lies in the fact that while the difficulties of actual translation of the musical symbol to sound are

reduced to a minimum, the child is learning many of the fundamentals upon which he must build his music education, such as reading, note value, time, rhythm, consonance values, dynamics, etc. This type of initial instruction may allow him to enter into the pleasures of certain musical experience, and serve as a bulwark against the danger of early discouragement from the complexities and difficult intricacies of a standard musical instrument. The value of this type of instrument in the matter of guidance will be pointed out later.

How can the talented child be discovered at an early age? The child who is especially endowed with native talent and ability should begin his study as soon as possible. In order that he may enter into a serious pursuit of his aim, his parents must face the expense of buying a good instrument and employing a good teacher, while the child himself is faced with the unending expenditure of time requisite to the mastery of any standard instrument. For most people—parents, students, and teachers, alike—this combined investment is of small consideration when the values accruing from the venture become apparent; on the other hand, when the misguided or undirected child, in an enthusiasm entirely unrelated to innate ability, plunges into this scheme of procedure, the contrary is true. Witness the commonly found example of piano students who have been "put through" years of hard practice and study, perhaps even in a creditable conservatory, and who have entirely dropped the whole matter from their lives at the first moment they were at liberty to do so. Music directors are continually faced with the dull necessity of talking with mothers who have "studied for years, but now can't play a note." We might as well face the fact that there are some people who are either not adapted to playing a musical instrument, or, because they have been miserably misguided, are unadapted to the particular musical pursuit they have undertaken.

In any case, and regardless of the validity of the premise of this argument, the director must face the everyday problem of answering the parental questions: "Do you think my child can learn to play an instrument?" "Do you think my child has musical talent?" I don't mind going into this thing heart and soul, if I thought he could do it, but I don't want to wade into the time and expense and have the whole thing blow up and prove to be a passing fancy." This is a thoroughly justifiable attitude on the part of the parent, although it is entirely unfair to expect the director to look into the mother's eyes and be able to ascertain whether Johnny can succeed at the oboe. Blind encouragement to all comers is both insincere and dangerous—dangerous not only to the pupil but also to the director, if he expects to remain long in the community. Obviously, then, he needs something to go on.

There are two possible solutions: one is to advise the pupil to *try*, and see if he can succeed, which is the very gamble that the parent is unwilling to take; the other is to develop some sort of criteria for judging ability and talent, for whatever such criteria may be worth. The following procedure is suggested as a practical approach, as it has been tested and found highly successful in our school.

Administration of the various musical talent tests at once suggests itself, and while that may be of distinct value and is included in this suggested procedure, it

does not go far enough in either diagnosis or prognosis, since it does not touch many of the factors that must be considered. Most of the talent batteries are recorded on gramophone records and are essentially a test of *hearing*, entirely neglecting the important matter of motor capacities. Much has been said concerning the validity of both the Seashore and Kwalwasser-Dykema batteries, but it would seem that their validity need not be so much questioned as their *finality*. They are valuable insofar as they go, but they do not go far enough.

The Seashore tests are probably the most reliable, and certainly the pitch and tonal memory tests from this group are inestimably valuable. The centile ranks are derived from thousands of cases and should provide the director with some definite yardstick of concrete evidence. These tests, when reviewed in the light of previous experience with the child in an actual musical situation, are especially useful in determining both his general and particular abilities. Since validity is not claimed for these tests below the fifth grade, it is indicated that they should be given at the beginning of the sixth grade, after the preinstrumental course of instruction in the fifth.

Preorchestra-instrument instruction in the fifth grade serves as an especially satisfactory indication of motor abilities. Here the student deals directly with the musical staff and the problems of elemental reading and time. The director has the opportunity to observe the child engaged in actual ensemble playing. There are the added advantages of the very low cost of the instruments and of learning that will be carried over when the change is made to a regular instrument, as already pointed out. This work, as a basis for diagnostic judgment, will especially appeal to those who are constitutionally opposed to testing and measuring.

Since general intelligence plays an important part in success or failure in any given endeavor, it is to be expected that the study of music will be no exception. Observation will show that brighter pupils are more likely to succeed in the playing of musical instruments than duller ones. Any method of arriving at a rating for general intelligence that is satisfactory to the teacher will suffice, but since intelligence quotient ratings are usually available, it will be found convenient to use these as an indication of this factor, which must be considered if anything like a rounded picture is to be obtained. While I. Q. ratings are not always infallible, they will provide a fairly reliable indication of this factor and will serve as well as any.

There is another quality, well known but difficult of definition, that plays a large part in determining instrumental success. It is what most of us mean when we refer to perseverance or "stick-to-it-iveness." It is a well-known truth that there are many highly intelligent, brilliantly endowed, talented people roaming the streets of despair because they lack that certain quality which would enable them to stick to and carry through any selected task to successful completion. No matter how much intelligence or talent or aptitude one may discover, reasonable *application* of these qualities must follow if we are to expect results.

While there are tests that attempt to reveal this quality, a simpler and probably equally satisfactory process

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Democracy in the Classroom

LLOYD OAKLAND

IN SECONDARY-SCHOOL AND COLLEGE classrooms one should find evidences of democratic principles. The assumption is that education at all levels from grade one through college should provide effective training ground for the democratic way of life. Ability and willingness to assume responsibility; respect for the rights and opinions of others; confidence in self; opportunity to evaluate and to make one's own decisions; opportunity to develop and exercise initiative; a sense of comparative security; the ability to make personal and social adjustments—these are, idealistically, the handmaidens of democratic living. With these ideals in mind, a class in grade music methods and materials at Cornell College attempted to work toward self-made objectives. The following is a brief record of the thinking and activity of that class.

The first sessions of the class were spent in raising and discussing such questions as these: (1) Did we enjoy our own grade-school music experience? What recollections are favorable, what unfavorable? (2) Do we enjoy being with children? What should we know about them? How does one cultivate the friendship and confidence of children? (3) How may we, as special-subject teachers, aid in guiding the total life of the child? (4) What are our interests and activities outside the special field of music? Of what significance are they in the field of grade music teaching? (5) Is grade music teaching in step with desirable trends in general education? What is new since our grade music experience? How can music teachers practice Rugg's statement, "The school should prepare children for citizenship by letting them live and practice democracy in the school."?



All of the foregoing gave splendid motivation for the instructor's plan in regard to procedures to be followed throughout the course. There was displayed a real interest in children, interest in general education, and an inquiring spirit regarding the use of democratic principles in education. A high average of teacher qualifications was evident. The students were applying general educational philosophy to the teaching of grade music and in so doing were giving practical application to the principles learned in their education course. Discussions touched briefly on music in the child-centered school, the core-curriculum school, the activity school, in the integrated program of the grade school, and on democratic procedures used in various experimental schools. The Six-Year Progressive Education Experiment in New York City was reviewed in class, as were the writings of the Progressive Education Association. Thus the class was somewhat prepared for the following announcement:

NOTE: The experiment described in this article was instituted by the Music Education Department of Cornell College, Mount Vernon, Iowa, in its status as part of a research program and study being carried on by the North Central Association of Colleges and Universities. In this particular study an attempt was made to discover whether or not students could assume full responsibility in preparing for student teaching and for later teaching in the field. "Naturally," says the author, who is director of the department, "the instructor had considerable to do, but he was dealing with an inquiring spirit rather than the usual passive one. Students discovered the problems and had a real part in finding the solutions."

"Let us assume now that you do not have the traditional professor nor the usual syllabus. What objectives should be formulated for this study and how will you realize them? I shall work with you, think with you, and, upon request, offer information of any kind relative to real music-teaching situations. However, the main responsibility is entirely yours."

As anticipated, there were long faces. Some of the students said woefully, "We don't know what we are supposed to know—we can't make something out of nothing." In reply to this the instructor reminded them that Hitler has an efficient way of handling education and that perhaps they would prefer his way—perhaps they would prefer a dictated syllabus and a course set briskly in motion along prescribed lines. There followed then more discussion concerning teaching situations and the problem-solving techniques essential to successful guidance and teaching. There were many laughable situations and some evidence of disgust and even anger, but in the main the class came through with colors flying. Every student agreed that it was high time to begin the assumption of responsibility. But where to begin?

After the students asked about reading materials, they were directed to the School-Music Materials Library and the Fine Arts Library. Much unassigned reading was done before the next meeting of the class. However, the first comment in class was: "Reading the books only confused me. Why not visit grade music classes and learn firsthand of the problems we'll face later on?" The class liked the idea, and a discussion ensued immediately regarding the evaluation of observation and what to look for. One student went to the board to record the ideas of the class. At this point the instructor noted an excellent usage of the reading done previously.

The class decided to base its observation around four main headings: (1) the teacher, (2) the pupils, (3) procedures used, (4) materials used. A complete observation syllabus was prepared. Then followed arguments concerning the size and type of school to consider for visitation, the result being a compromise on varied school situations. Arrangements for observation were handled without assistance of the instructor, the class selecting representatives for that purpose. By dividing into small groups, the class visited five schools, each representing a different type of music curriculum, and each different in size. (While arrangements were being completed, the class voted to devote two sessions to the "nonsinger," or "out-of-tune," problem.)

Needless to say, the observational work done provided a noticeable stimulus to class activity. The eagerness and enthusiasm following the visitations carried far into the semester. The class was unusually well prepared for observation because of the preparation beforehand. A city supervisor told the instructor later that the group visiting her classes was more aware of basic problems and asked more intelligent questions than any other visiting group in her experience. The fact that the

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Three Basic Music Shells

HENRY L. KAMPHOEFNER

THE MUSICIAN who has seen the scores of music shells—in fact or in picture—which dignify American towns and cities will probably find it difficult to believe that there are only three good fundamental designs. This is, nevertheless, the truth, and the present article will show how and why the design of any music shell should depend upon one of these three basic forms. The only other consideration is the character of the site, which also will be briefly discussed.

The small shell shown in Figure 1 on this page was designed by the able young architect of Midland, Michigan, Alden Dow. In the truest sense it is not a shell at all, but a sound-reflecting board. The simple vertical rear wall and the directional wood reflecting fins on the ceiling direct the music of the band evenly and adequately to an audience of up to 3,000 persons. This shell, or variations of it, can be used for bands or orchestras of thirty to fifty musicians. The relation of the stage to the site depends on the size of the audience and the shape of the audience area. At any rate, careful attention should be given to proper sight lines. Mr. Dow could have increased the effectiveness of his shell by making the vertical rear wall in the form of a reverse or convex curve so that sound striking it would be diffused and spread to the sides of the audience area. A shell of that type has been discussed by the author in a recent article in the *School Musician*. The simple plywood or frame fins of the ceiling should be carefully adjusted in relation to the slope of the audience area. If the slope of the audience area is upward in the form of an amphitheatre, the fins should also be tilted upward in direct relation to the slope of the amphitheatre. Such a relationship is not a matter for guess and should be carefully computed by the architect, who will use the proper acoustical formula.

Several architects have tried to increase the efficiency of such a shell by adding diverging sides. One architect of a very successful shell of this type estimated, without definite mathematical evidence, that it would add 15 per cent to the efficiency of the shell to add sides. Careful calculations made about a year ago by F. L. McMillan of the Department of Physics of the University of Oklahoma show that the addition of diverging sides adds less than 1 per cent to the efficiency of the shell. Without the sides, the shell affords greater visibility for the audience at the sides of the amphitheatre and greater comfort for musicians on warm evenings.

Such a shell as that at Midland can, with careful adjustments in the reflecting surfaces, be used for larger bands; but it does not function well for a comfortably spaced audience of more than 3,000 persons.

When a reflecting shell that has directional qualities is needed, the simplest shape with the proper form is the conical section designed by the author for the Music Pavilion for Karl King and his band at Fort Dodge, Iowa (Figure 2). Only 3,000 permanent seats have been built in front of the shell because of the narrow nature of the site, but the unamplified music of the orchestra or band is effective far behind the last row of seats in the amphitheatre and would carry to an audience of 8,000 people.

H. Lynn Bloxom, physicist in the Fort Dodge schools, has made a series of elementary sound tests on the Fort Dodge pavilion in an attempt to show the distribution of sound reflection and the efficiency of the shell. He constructed a "howler" with a radio tube and rheostats to control the pitch and volume of sound. This was attached to a cone speaker which had very scant directional properties, and the speaker was set up on the stage under the shell, at about the height of a man. Not having a sensitive instrument, such as a decibel-meter, Mr. Bloxom stationed listeners or observers at various points throughout the amphitheatre. The observers found points at which sounds of varying intensities diminished to inaudibility. The tests developed as expected, by showing the shell to have such strong directional qualities that sound could be heard three times farther along the center axis of the amphitheatre than at its outer edges. A series of tests were made at a point 600 feet from the stage. Using a note of the same pitch and intensity at two points, one inside the shell and the other outside at the edge of the pavilion, he found that at 600 feet the shell increased the intensity of the sound along the center axis by 36 times. The intensity dropped off, however, at points away from the center axis. Observers were then stationed along a line parallel to the face of the shell. They found that a note which could be heard at 600 feet along the center axis could be heard for only 100 feet along the base line. The tests seemed to establish the directional qualities of the conical shell and to show its worth where larger audiences must be accommodated than by the shell first illustrated.

The Fort Dodge shell is actually a simplified expression of the principle which appears in the more complicated structure of the Hollywood Bowl (Figure 3). However, since it can be used for a definite audience group, it is discussed here as a separate type. The simple conical section is much easier to build than the series of concentric arches of the Hollywood Bowl. Because of the curved surfaces in the cone a plastic material was chosen at Fort Dodge, and it was decided by the architect and the city administration to use a monolith of concrete.

Because of the considerable differences in structure and range, the Hollywood Bowl type of shell may be considered the third feasible shape. For great audiences of from ten to twenty thousand people it is necessary to control the direction of



Figure 1: Shell at Midland, Mich., designed by Alden Dow.

Figure 2: Music Pavilion at Fort Dodge, Iowa, designed by the author.

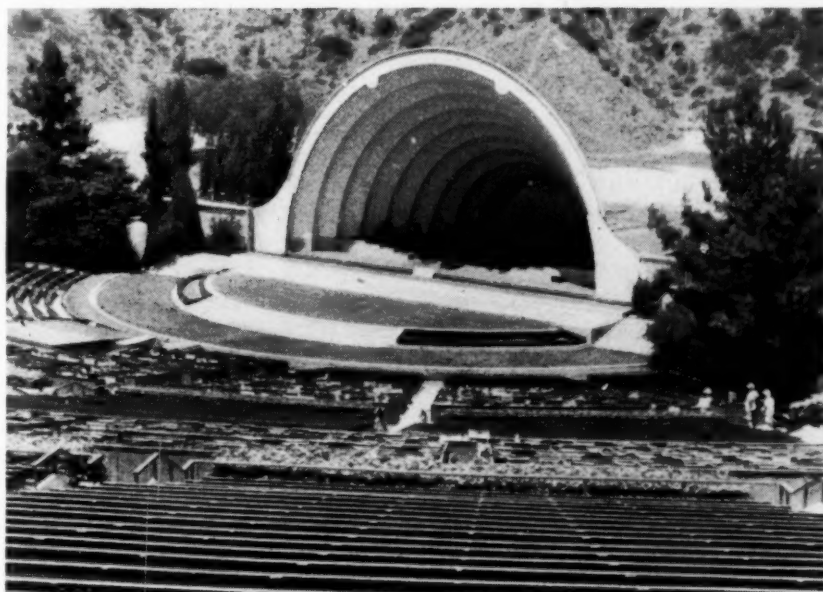
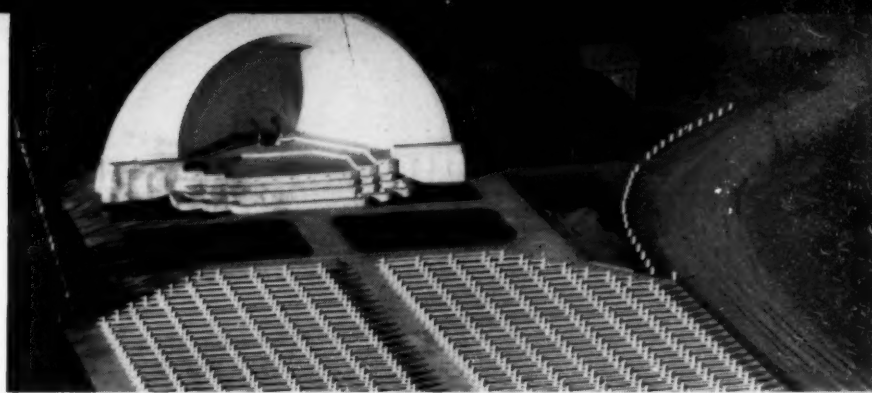
Figure 3: Hollywood Bowl, designed by Frank Lloyd Wright and Vern O. Knudsen.

the sound very closely. Frank Lloyd Wright, designer of the Hollywood Bowl, and Vern O. Knudsen, the physicist, solved this problem very effectively by breaking the surfaces of the conical section into a series of concentric rings or ridges. The purpose of such a series of forms is to place the reflecting surfaces as close as possible to the sound source. Although it is true that the plain conical section is simpler structurally and easier to build, its reflecting surfaces tend to get too far away from the sound source, especially if the slope of the amphitheatre is steep and the angle of inclination of the cone is high.

There has been so much descriptive material already written about the Hollywood Bowl that it would be superfluous to give here more than a brief summary of its acoustical performance. Like the other two shells shown, the Hollywood Bowl was studiously conditioned to the site on which it was built. The angle of the shell is inclined upward in direct relation to the slope of the amphitheatre. The last row of seats is about 550 feet from the stage. The shell is designed so that most of the sound is directed to the upper rows of seats, because the closer rows of seats receive plenty of sound directly from the source without need of additional reflection. The design works for a most democratic arrangement, since in reality the cheaper seats at the rear of the amphitheatre are much better, except in the matter of vision. The author recently attended a concert in the Bowl, which included a Liszt piano concerto with José Iturbi as soloist. Without amplification of any kind, the softest pianissimo could be heard in the last row of seats.

Several acoustical authorities have suggested that the conical shell, especially the ridged type which controls the direction of the sound so definitely, tends to focus high frequency vibrations down the center axis of the amphitheatre and to spread the low frequency vibrations out over the entire audience area. If that defect were real enough to be noticeable and serious, it could make the conical section undesirable as a reflector. However, Knudsen says that sound of 128 cycles and above is reflected evenly by the Hollywood Bowl and that even vibrations of lower frequency are not noticeably distorted.

The three shells shown are basically right for proper sound reflection and good distribution. Space does not permit a detailed discussion of the many kinds of unsatisfactory acoustical shapes, but generally speaking it can be said that the designer of the music shell should avoid spherical and elliptical shapes. The curved shape of the cone, and the convex curve as suggested for the Midland shell, are satisfactory but must be used only in the hands of a competent designer. Each shell must be carefully adjusted to the particular site on which it is built.



The disturbing problem of background noise often contributes much more to the inefficiency of the music shell than bad design does. All of the three shells illustrated are located in areas where the space can be kept quiet and the audience undisturbed by distressing noises. It continues to be the practice of many cities and towns to place the music shell as a monument in a conspicuous portion of a public park, rather than to think of it as a musical instrument to bring pleasure to an appreciative and sensitive audience. The most recent and glaring example of such civic ostentation and lack of awareness of the real use of the music shell is in the city of Boston, where the Hatch Memorial Shell has been erected. The building itself is superbly designed with concentric conical arches or ribs. Handsome, if not lavish, materials have been used, particularly the charmingly patterned wood which forms the sound reflectors. But the good design is wasted in its present site in a crowded and noisy city park where the music is accompanied by the screech of automobile brakes and the blast of horns.

If the planners of a music shell are sincere in their desire to build a setting for music enjoyment and appreciation, they should place the building on a site where music ranging from great power to the softest pianissimo can reach every ear without outside interference and unwanted background noise. It has been proved to the city council or the park board that a good shell will draw listeners, wherever it is. Rather than place the shell in a public place where it will stand out as a public monument, the planners should place it in a secluded site where it will develop a more critical audience and probably a larger one.

Fortifying Solo and Ensemble Contests

NEWELL H. LONG

ONE BY ONE innovations have been embraced by the School Band, Orchestra, and Vocal Associations in their competition-festivals, and the recent high level of those events is a tribute to the members and leaders of the music education profession. Association members have welcomed division ratings in place of rankings, reduction of travel through adoption of the national-regional setup, sight reading for bands and orchestras, and the contest-literature lists. The evolutionary momentum is still strong in these organizations, and we may expect further improvement and refinement of our music contests. In fact, the war situation will certainly hasten these processes of change, for already rationing of gasoline and tires, and the general need for scrutiny of costs, have forced the temporary curtailment of a large percentage of our contest activities. Since, as most music educators would agree, solo and ensemble competition is the phase of our contests most worthy of preservation, it becomes imperative that we do our utmost to keep the solo and ensemble contests educationally sound and musically progressive. What are some of the changes that might be made to add new values to these activities and make them more flexible in these years of restricted transportation and budgets?

The following ideas are not suggested as new or original, but as workable, composite applications of accepted practices which would fit the solo and ensemble contests.



First, the present plan of classifying solo and ensemble contestants according to the size of their respective schools, convenient as it has been, should be discarded in favor of classification according to ability and experience. Classes A, B, and C would then have real significance, as follows:

Class A—Advanced level.

Class B—Intermediate level.

Class C—Elementary level.

My suggestion would be to permit any student from any school, the first year he enters a contest, to compete in any class he chooses. If he enters in class C and gets a first-division rating, he must compete in class B the next year; if he is rated division I in class B, his next year of competition must be in class A. Only if a student is rated division IV or V may he elect to participate in a lower classification the next time he enters.

I should suggest further that entrants in class C be limited to materials listed in the *Competition-Festivals Manual* as grades I, II, or III; those in class B to solos and ensembles of grades II, III, or IV; and those in class A to materials of grade III or higher.

One problem which arises at this point is the classification, on the foregoing basis, of ensembles whose personnel changes from year to year. For example, the members of a clarinet quartet might have the following ensemble-contest records:

Bob: division I last year in a class A woodwind quintet.

Fred: division III last year in a class B clarinet quartet.

Jim: division I last year in a class C clarinet quartet and division III in a class C woodwind trio.

Sam: none—this is his first year of participation in an ensemble contest.

Bob's record would indicate that he should continue in class A; Fred and Jim (if we use the latter's best record) belong in class B; but Sam is a class C contestant. It seems that class B competition would be suitable for this entry.

The following rule might reasonably regulate the distribution of ensembles into classes A, B, and C. Using each ensemble member's most recent and highest *ensemble* contest rating (on the same instrument, of course), class as A any ensemble all of whose members are ready for class A competition; class as B any ensemble whose members are all B, a mixture of A and B, a mixture of A, B, and C, or a mixture of A and C; and class as C any ensemble whose members are all C or a mixture of B and C. (Of course, any soloist or ensemble would be permitted to enter in a higher classification than the one to which he or it would be assigned by the application of this rule.)

This system of classifying entries would provide for more individual growth of pupils and a level of competition in keeping with the pupils' development and opportunities. The present separate junior divisions, or grade-school contestants, would find their needs adequately and fairly filled according to this plan, which would include all school levels in one competition-festival.

A second major improvement in solo and ensemble contests would be the introduction of sight reading. Although the need for extending sight-reading competition to solos and ensembles often has been pointed out, definite action has remained just around the proverbial corner. The educational advantages of sight reading are too great to postpone the extension of sight-reading competition to soloists and ensembles just because of added work and expense.

Class C contestants might be expected to read at sight grade I music; those in class B, grade II; those in class A, grade III.

There also ought to be a place in our contests for evaluating the general technique of the performer. For example, class C soloists might be expected to play major scales in seven common keys, and also the chromatic scale, in quick quarter notes throughout the easy range of the instrument. For class B the requirement might include both scales and arpeggios in nine common major keys, in moderate eighth-note rhythm, throughout a moderate range. Class A contestants might be required to play nine major scales and arpeggios throughout the full practical range of the instrument in rapid sixteenth notes; moderately fast eighth-note scales in thirds in, say, five common keys; and five minor scales, melodic or harmonic.

To compute a final rating for a contestant who has been assigned ratings by the same or different judges in each of three activities—prepared solo or ensemble composition, sight reading, and general technique—a formula weighting these activities according to their importance might be employed. Here is such a formula, empirically selected:

$$\frac{(4 \times \text{solo rating}) + (2 \times \text{sight-reading rating}) + (3 \times \text{technique rating})}{9}$$

For example, a cornetist gets division I on his prepared solo, division V on sight reading, and division II on general technique. Applying the formula, we have:

$$\frac{(4 \times 1) + (2 \times 5) + (3 \times 2)}{9} \text{ or } \frac{4 + 10 + 6}{9} \text{ or } \frac{20}{9} = 2\frac{2}{9}$$

Since $2\frac{2}{9}$ is less than $1\frac{1}{2}$, the cornetist's final rating is II.

Drummers have been judged on such a three-way performance record for some time. It is accepted practice to hear their prepared solo, some sight reading, and some specified rudiments (technique), and to give a composite rating.

Awards in such a revamped contest might be according to a slightly different arrangement than at present. In class C, medal awards might be given for division I ratings only (pupils from the eighth grade or below, however, might be given medals for division II). In class B, medals might be given for both division I and division II, while in class A the tangible awards might be made for divisions I, II, and III.



As most of our contests had outgrown, before the war, the capacity of many host schools to serve them comfortably, why not limit the class C and class B solo and ensemble contests to district participation, and conduct state or regional competitions for the class A entries

only? Wartime exigencies have forced some such change upon us, anyhow.

To incorporate all of these ideas into our contests would seem to entail an enormous amount of red tape and paper work. While that objection cannot be overlooked, I doubt that the problem would be as troublesome as it appears at first consideration.

A more serious criticism of the foregoing proposals would be the increase in judging costs they would involve. Perhaps participating directors, or small committees of them, could evaluate the performances adequately. In that case, a supervisory judge might be employed to look in on these persons to see that they are holding to reasonably uniform standards. College students preparing to teach music might be coached in the techniques of judging and then be employed at low cost to rate the sight-reading and general-technique portions of the competitions.

In areas where district and state contests have been discontinued for the duration, smaller units such as counties, medium-sized cities, or individual large high schools could experiment with the proposals here set forth. Considerable motivation of solo and ensemble effort would be provided through such local contests, because the suggested changes permit greater opportunity for students to compete with their own previous records.

All Together, Sing!

MARJORIE M. MILLER

INHERENT IN THE STUDY of vocal music are a number of factors that aid in the development of social aptitude. Good posture and voice timbre, for instance, are the bases of much personal attractiveness. Personal attractiveness brings self-confidence and poise. These are prerequisites to the development of social aptitude. Good voice teachers keep such facts in mind. For example, in the music work at Northeast High School of Lincoln, Nebraska, good posture is taught in the vocal classroom not only because it is necessary for proper voice production and breath control, but because personal attractiveness requires a splendid carriage of the body. Moreover, if correct posture is practiced, one's bodily health benefits thereby, while carelessness results in inefficiency and frequently in ill health.

Adolescents have to be shown frequently and dramatically that beautiful body carriage is one means of achieving personal attractiveness. At that age, because of rapid growth in the skeletal structure, carelessness may result in body malformations. A boy or girl who is made to realize the need for improving his or her posture, not only in music class but elsewhere, may undergo improvement in his or her whole attitude toward school life, and thereby be better able to adjust to social living in the world at large later in life. No one can be attractive to others if that vicious circle of poor posture and fatigue are constantly present. So heels, hips, small of back, and head touching the wall while vocalizing! Then walk always as if an invisible wall were there as a guide.

Clear enunciation, precise diction, warmth of voice

quality—all are interesting to the adolescent who wants to make a good impression on his fellows and realizes that voice work aids him in doing this. When it is pointed out and illustrated that certain voices, such as the tight, the throaty, the metallic, the shrill, the nasal, the high-pitched, and the coarse, shreddy voice detract from personal attractiveness, a powerful lever for getting pupils to want to do good singing is in hand.

Socializing experiences are innate not only in the vocal classroom proper, but also in the various outgrowths of the regularly scheduled class, among them assembly programs, small-ensemble work, so-called road shows, work on special committees, experience in the elements of conducting, and light-opera productions. These activities are the ones graduates remember with delight and a small measure of nostalgia, because in them every student has had his particular moment in the spotlight. It may be bright or dim or even reflected, but no one can take away the satisfaction. Any teacher of large groups can be encouraged when he realizes how much small social successes gratify the pupils' necessary sense of self-esteem.



Assembly programs more nearly approach the adult social situation toward which adolescents are striving when they are presented, managed, and produced without teacher domination. The junior and senior high-school years are the time for learning to handle such an undertaking, because the assembly program is the ideal place for spreading wings and learning to fly. It is hard for teachers to stand back and let the students make

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WHEN DAISIES PIED, Arne-Fagge, A Cappella, S.S.A.A. (13569)10
THE LASS WITH THE DELICATE AIR, Arne-Robinson, S.S.A. (12656)12

ICELAND

- GO, MY BOAT, AND BRAVELY SAIL, Arr. by Whitehead, S.A.T.B. (15048).....15

MEXICO

- THE BREEZE, Arr. by Manney-Salter, S.S.A. (14380).....15

NETHERLANDS

- SONG OF FRIENDSHIP, Arr. by Randolph, S.S.A. (14402).....15
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Music by Henry Hadley

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mistakes. It is so much easier for an adult "to do things himself, because he knows then they'll be done correctly and on time." But the schools are organized for the education of children, not for the self-gratification of teachers. Assemblies where the children take complete charge of pulling the curtains, setting the stage, leading the community singing, conducting the music groups, directing the plays, announcing the programs, conducting the pep meetings, and making general announcements give the pupils valuable experience in meeting a variety of social situations. Some of the mistakes are ludicrous, but they usually annoy no one but the teacher.

Small ensemble groups, either vocal or instrumental, give a more complete variety of musical experience than can be achieved in larger groups. At Northeast this experience is not limited to those who are enrolled in the regularly scheduled class periods for ensemble work. Any group of three to eight students who want to sing together for fun or for a special reason is given a place to rehearse at school and music to be used either at home or at school. Such groups are usually dependent on the school for music material, so a group of songs suitable to their technical knowledge and to the occasion is checked out, and from these the pupils may select as many as they think they can use. Because of the heavy teaching schedule in the music department, these extracurricular groups are urged to learn their music outside of school and to get teacher-help only when it is needed. This plan serves a twofold purpose: (1) it develops personal initiative and the ability to work harmoniously with other students, and (2) it takes the music into the home and brings the young people together in each other's homes.



The need for embracing all types of musical experience, including extracurricular musical activities which are not particularly artistic in performance and effect, is handled in this six-year school by the Road Show Club. There are many students who cannot be reached through tradition-bound music classes. They are primarily interested in dancing, torch songs, blues songs, guitars, saws, mandolins, dance bands, and popular music of the transient type. Since that is where their interest in music lies, the Road Show is a means of giving them recognition, even though it represents a different standard from what is usually considered good music. Many students, because this recognition is granted, become interested in learning other types of music and accordingly enter music classes of the more conventional type.

Road Show production is managed by student committees. A theme determined by the Road Show Club is announced at the beginning of the first semester. One year a program of Negro music was built around the title "Swingin' on the Levee"; another year the title "At the Diamond G" was used for a program of cowboy music; and the program a third year, called "Frivolous Follies," used popular music from 1890 to 1940. Members of the Road Show Club sit as judges at tryouts, which any individual or any group can enter. No faculty members, except the vocal teacher as consulting agent, do any directing. Faculty suggestions are given when asked for, but are followed only at the discretion of the student directors. As a result, student growth in individual sense and assumption of responsibility, and in the

ability to get along with others, is clearly evident. That the gross receipts are higher from the Road Show performances than from any other school project is a matter of inestimable pride among the students who promote them.

Special student committees take specific charge of any integration of music with academic subjects. They arrange for demonstrations by members of the music classes when the physics class studies sound, its overtones and vibrations. Music which reflects periods in history is appropriately presented in history classes through the use of library material selected by the students, who also arrange ensemble or solo demonstrations if phonograph records are not available or indicated. If the music classes want help from the science department, the committee has a reciprocal plan to secure that help. When the English classes dramatize something out of literature for assembly, a music-class committee acts as research librarians and rehearsal directors for the background music. Time is taken from the regular music period, if possible, to work on such assignments. By such means, students learn more about music than any regular class period could ever give.

Many adolescents go through a four- or six-year music program without learning the elements of leading group singing. It is such a simple art to be able, with confidence and decision, to start a group to sing that it is amazing to see with what mystery and hocus-pocus it is surrounded by many instructors. Every child from the seventh grade through the twelfth can learn this skill. A feeling of importance and security results from practice in leading club singing, home-room patriotic singing, Boy Scout- and Campfire-group singing, community singing, and the singing of the school music group—a fact that is respected by the wise music teacher. No persuasion or force is necessary. The volunteers become numerous when simple instructions are given, and the attitude that it is fun is soon general. There is a definite carry-over into Sunday school, service clubs, and other social situations not only during school years but thereafter.

The light-opera production takes place in the spring. Advanced students serve as principals of the cast, as chorus members, as student directors, business managers, and chairmen of committees on costuming, make-up, stage setting, and properties. The members of the committees are selected from the elementary choral classes. Both interest and work-time have to be directed carefully so that they do not assume too much importance in the thinking of the students. Former students now teaching say that this experience has been of greater value than many methods courses studied in their college work but not practiced later.



Through the foregoing procedures—which give students opportunities for developing social aptitude by improving their personal attractiveness through good voice production and constant attention to posture habits, by increased development of muscular control of the body, by learning the art of directing others, and by being thrown into various types of socializing experiences—vocal music proves its practicability in the school curriculum which strives to emphasize "getting along with people."

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WORLD'S LARGEST MANUFACTURERS OF BAND INSTRUMENTS

Book and Music Reviews

BOOKS

Americans and Their Songs, by Frank Luther. [New York: Harper & Brothers, 1942. 323 pp. \$2.75.]

This is a book of American history from 1612 to the present, a book about the homely everyday living of people as it is reflected in the songs with which we are all familiar but about whose origins and social significance we seldom give a thought as we sing. Learning and bearing in mind the background and implications of our popular music when we sing it, and relating them to the study of American history, would add much, it would seem, to sociological insight, something that often is lost sight of when the emphasis in history study is primarily political and, as such, over the heads and outside the interests of many pupils. In giving us this book of chronologically arranged incidents about full-blooded people who are well worth knowing, Frank Luther adds liveliness to the study of both singing and history by supplying a human interest that is generally overlooked in the classroom.—Glenn Gildersleeve

The Ballad in Music, by Sydney Northcote. [New York: Oxford University Press, 1942. 124 pp. \$2.00.]

Mr. Northcote's book is a most enlightening and valuable essay. In it he presents the ballad from its inception to the present day, covering in detail its many poetic and musical variations. The subject is itself a fascinating one and the author has succeeded in making his treatment of it most authoritative and entertaining. Not least significant is his introductory chapter, in which he defines the ballad and presents its history.

In chapters 2 and 3 the author covers the ballad from its simple beginnings through its development to an established art form, as treated by Carl Loewe, Schubert, Schumann, Brahms, Wolf, Moussorgsky, and Sibelius, to mention the more conspicuous names. After the discussion of the many and varied solo ballads, there follows an explanation of the choral ballad and ode, abundantly illustrated. Finally, rather than imposing upon the musical form of the ballad the same mechanical similarities as can be detected in its poetic counterpart, the author has logically treated the musical ballad as an organic form, developing itself from within. His conclusions are logical and well defined.—Florence Kallander

Some English Symphonists, by Donald Francis Tovey. A Selection from "Essays in Musical Analysis." [New York: Oxford University Press, 1942. 80 pp. \$1.50.]

From Oxford Press comes a slender volume nicely keyed to current interest, both musical and national. The peculiar charm and value of Tovey's essays lies in the fact that he is not a mere analyst of musical scores but a keen and sympathetic interpreter of the human moods and values behind the music. For example, he prefaces his strictly musical analysis of the Elgar Violin Concerto in B Minor with the statement that, "like many other of its composer's finest inspirations it is a character study." And, says Tovey, "Of all external subjects for music the illustration of human character is the most purely musical; if indeed it can be an external subject at all. Music either has character, or it is meaningless, and the character either has human interest or none." Again, in the midst of a formal analysis of Elgar's Symphony No. 2 in E Flat, he pauses to remark, "It is always an interesting problem in aesthetics how, when a lively movement has mounted on to a sublime pedestal, it can come off again. Elgar's solution of this dangerous problem is Schumannesque and classical. Without any preaching or tub-thumping, the music resumes the first episode quietly, as Schumann's Florestan, or any other nice young undergraduate, might relight his pipe after he had allowed it to go out during an outburst of enthusiasm."

The pages of Tovey's essays are spiced with sharp but unmalicious thrusts at composers and public. In a discussion of the efficiency of Elgar's scoring, he says, "In brilliance the nearest approach to it in other modern music is the scoring of Richard Strauss; and Elgar and Strauss have in common a panache which is popularly expressed in both the title and the substance of Elgar's *Pomp and Circumstance* and Strauss' *Heldenleben*. But the scores of Strauss bristle with technical abnormalities, and he drives through his musical traffic like a road-hog, with a mastery that has merely overawed the police without reforming the rules of the road. Some think that even *Ein Heldenleben* is now wearing too thin to reward the labour of thirty rehearsals for the purpose of securing accuracy where the composer merely intends effrontery." And this, slyly directed at the musical poseur, "The Somervell Concerto will, like most of its author's works, attract the listener at once, and will not present him with anything evidently difficult to understand. The wise listener will, nevertheless, refrain from concluding that what he appreciates on a first hearing comprises the whole work in all its dimensions and implications; nor will he be worried by that most destructive of prejudices, the belief that what pleases immediately must always be wrong somehow. This belief has never been shared by great masters.

They know that bad works may be 'best sellers,' but they have no conviction that good works may not be."

Rich in wit, wisdom, and, incidentally, in thematic illustration, this little book will add not only to your knowledge of some English symphonists, but to your understanding and enjoyment of the art of music.—Lillian Baldwin

The Baton in Motion, by Adolph W. Otterstein. [Revised ed.; New York: Carl Fischer, Inc., 1942. 59 pp. \$1.25.]

This book has been designed to assist the beginning student of conducting in gaining a knowledge of the fundamental structures of baton beats. As such, it has been well planned and illustrated with photographs of the conductor (and author), easily understood diagrams, and thematic materials. It should be of great value as a textbook in elementary conducting classes. The composer has apparently tried, and with good success, to be concise and specific in the treatment and use of basic baton technique in the principal styles of common usage.

The Baton in Motion fills a need long felt by instructors of conducting for a text to simplify and clarify the basic elements of conducting.—Chester Duncan

The School Music Conductor, by Paul Van Bodegraven and Harry Robert Wilson. [Chicago: Hall & McCreary Company, 1942. 168 pp. \$2.00.]

It is heartening to note the recent efforts of qualified music educators to provide aids for the student of conducting. The science and technique of conducting have been too long relegated to a place of neglect in music education. The School Music Conductor not only recognizes this condition, but in an interesting and well-organized manner analyzes the problems and practices of the school music conductor.

In addition to the expected diagrams of beats, and glossary of tempo and dynamic indications, the authors present several splendid chapters on the organizational and musical details of rehearsals, the concert, competition-festivals, and motivations of school music.

This book is one of the best yet seen that treats the very important responsibilities of the school music conductor. It is exactly what the title implies, a book for The School Music Conductor, and will doubtless receive wide recognition and usage as a teacher's handbook as well as a teacher's-training textbook.—C. D.

SONGBOOKS

Songs of American Folks, by Satis N. Coleman and Adolph Bregman; illustrated by Alanson Hewes. [New York: The John Day Company, 1942. 128 pp. \$2.25.] Of the forty-seven folk songs in this attractive volume, the authors and publisher believe that twenty are available in no other source complete with words and music. In fact, one of the best things about the whole collection, which was assembled from the most singable of the many folk songs gathered by Mr. Bregman in his thirty years of song hunting over the country, is the large number of ditties not generally known and not available in many published sources. Mr. Coleman seems to know what he is doing when he sets folk tunes to piano accompaniments, for he keeps the latter simple and, as far as this nonspecialist in folk music can tell, thoroughly in the spirit of the songs.

The volume is divided into sections that serve not only to categorize the songs but, through colorful headings and brief, informative, prefatory notes, to whet the interest and imagination of singer or reader. Take as an example the section called "Ridin' High, Wide an' Handsome" and its prefatory note: "That most engaging individual, the roistering, hard-working, hard-playing, hard-living, and hard-dying cowboy has developed song which, like himself, is like unto no other. It ranges from the earth to the hereafter, and from deep misery to the lightest of hearts. It tells of a social being, but essentially a lone man, really happy only where people are few and spaces are wide." Each individual song, too, is prefaced by a breezy note that not only tells you something of the song's background and meaning, but makes you want to sing it.

All in all, a first-rate book, for classroom, living room, and fireside.—M. K.

Geoffrey O'Hara Harmony Hymns, arr. and ed. by Hugo Frey. [New York: Robbins Music Corporation, 1942. 96 pp. 25c.] A collection of 116 "good old-fashioned hymns." It is by now an established fact that any program of group singing usually includes several well-known hymns, to the heartfelt enjoyment of the participants. A large number of hymns are transposed, in this collection, to keys suitable for the average voice. The piano accompaniments add support and musical interest. The book should be enthusiastically welcomed, and its use should promote a much needed revival of interest in the American tradition of hymn singing.—Bertha W. Bailey

Seventeen Polish Songs, Op. 74, by Frederic Chopin, with English and Polish words; preface and English version by Jan Sliwinski. [London: Paterson's Publications Ltd., Carl Fischer, Inc., New York, distributors.] This is an important contribu-

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tion to song literature, inasmuch as it presents, for the first time, a direct translation of the Polish text into English. A comparison of this edition with others, which have been translated by use of the German language as an intermediary step, discloses some surprising differences in meaning. Moreover, this edition may establish Chopin as a more accomplished writer of songs than his critics have heretofore allowed. The volume is dedicated to the Polish Sons in Exile. —B. W. B.

Victory Song Book: for Soldiers, Sailors, and Marines, ed. by Hugo Frey. [New York: Robbins Music Corporation, 1942. 96 pp. 25c.] A panorama of popular song literature from very old favorites such as "Dixie" to current tunes such as "Don't Sit under the Apple Tree." By itself, this book provides material for the varied tastes of any group of singers. It provides, also, typical songs which could be used in connection with school and community programs depicting historic periods in our nation's development. —B. W. B.

Win-the-War Ballads: Twelve Timely Songs for Children and Everybody Else; words by Beatrice Goldsmith; music by Sam Morgenstern; pictures by Richard Erdoes. [New York: Edward B. Marks Music Corporation, 1942. 32 pp. 35c.] The present interest of children in junior war activities such as ration books, scrap drives, etc., makes this collection timely, but of temporary significance. It is not likely that the singing of these songs will continue to interest children beyond a very short period. The tunes are pleasant, accompaniments easy, and the illustrations clever interpretations of the texts. Adequate program songs for present community and school projects. —B. W. B.

PAGEANT

This Freedom (A Patriotic Pageant Drama), by Elliot Field. [Boston: Walter H. Baker Company. 50c.] Though it is not customary to review a Walter H. Baker play in the Journal, I wish to recommend this particular work to music educators because of the fact that Dr. Field wrote it as a vehicle for the public presentation of many of the finer musical numbers which were reviewed in the Journal over the past two years by the American Unity through Music Committee. Through the medium of music and drama, song and story, this pageant-play expresses America's ideals of life, liberty, and the pursuit of happiness, and provides an excellent opportunity for guiding our young people, as well as their parents, to a larger appreciation of what the "American way of life" means to our own people and what it can and will mean in laying the foundations of a free and democratic new order among the nations of the world. The play and the music selected not only furnish a fuller understanding of the past, but provide a clear and prophetic vision for the future. The simple and flexible construction of the drama makes it readily adaptable to use by different school grades and music groups. A speaking chorus used throughout the play provides a powerful stressing of the dramatic story and the patriotic lesson. The work is divided into twelve episodes, with a prelude and postlude. It is constructed with specific suggestions for omitting certain parts and episodes if a briefer program is desired. Throughout the work alternate selections are recommended, and other numbers are listed in the music index so as to provide for the varying abilities of musical groups wishing to produce it. Directors may also substitute other standard numbers or new patriotic songs. —G. G.

OPERETTA

The "Thirty-Minute Series" of condensed opera and operetta scores, by Arthur Johnson and May Van Dyke [New York: Boosey-Hawkes-Belwin, Inc. 60c ea.], is readily adaptable for school and other performing groups of varying sizes. The musical numbers are well selected and simply transcribed. Where translation is necessary, language is used which young people will find natural. The stage directions, descriptions of settings and costumes, and hints for lighting, make-up, and costumes are practical and should produce attractive results. These scores might be presented simply, perhaps even without costumes, for an assembly or music club. Each would bring a striking innovation to a glee club concert. A more elaborate presentation, with dances and orchestra numbers added, might well comprise a complete entertainment. [The purchase of six copies is necessary to fulfill performance requirements.] (1) **Thirty Minutes with The Gondoliers**, based on the Gilbert and Sullivan operetta. The economical dialogue makes readily understandable the story of kidnapped royalty and marital mix-ups, and cleverly highlights the comic Duke of Plaza-Toro. Each of the five songs represents a Gilbert and Sullivan type. Although all the choruses may be sung in unison, they will be greatly enhanced if done in parts. The solos are within easy range and the duets have simple harmonies. Optional dance routines are given. (2) **Thirty Minutes with Iolanthe**, based on the Gilbert and Sullivan operetta. This arrangement provides opportunity for collaboration between boys' and girls' groups. The spirit of fantasy is all here, as well as the well known Gilbertian satire of the professions. Here is a delightfully complete miniature of an operetta which has long been a favorite. An attractive feature of this score is the two-part numbers for girls' chorus. The part of the queen provides opportunity for a contralto. (3) **Thirty Minutes with Carmen**, based on the opera by Georges Bizet. Without attempting to sketch the entire plot, the authors have succeeded in keeping the color of this popular opera. The dialogue establishes each character and forms a dramatic setting for the favorite songs

of the score. The chorus participates in four of the six musical numbers. The choruses are not difficult; they may be sung with passages in two or three parts or all in unison. The principal roles require good singing and acting. (4) **Thirty Minutes with Martha**, based on the opera by Friedrich von Flotow. The playful spirit of royalty in disguise at a colorful country fair, and tuneful music of lasting charm, make this brief score a very attractive one. The story is skillfully condensed. The high points of the production are the solos, *How So Fair and The Last Rose of Summer*. The choruses are simple yet effective. (5) **Thirty Minutes with The Bohemian Girl**, based on the opera by Michael William Balfe. The exotic gypsy camp and the beloved tunes, *I Dreamt That I Dwelt in Marble Halls*, *The Heart Bowed Down*, and *Then You'll Remember Me*, give opportunity for a satisfying performance of this score, which has been popular for a century. There is one easy four-part chorus, and a short duet (in thirds) in the finale. (6) **Thirty Minutes from The Chimes of Normandy**, based on the comic opera by Robert Planquette. The general outline of the story is retained, as well as its Old-World flavor. Stage pictures of much charm and interest are possible. The opening chorus is in three parts, close harmony. In several numbers a second part is optional. All of the solos are short. (7) **Thirty Minutes with Maritana**, based on the opera by William Vincent Wallace. The arrangers view the original story as of dubious quality and substitute an imagined episode at the court of Philip V in Barcelona. The story is related to the wars and intrigue of the period and furnishes an interesting setting for the melodious music. The producer may choose to do most of the numbers in unison. However, the chorus, *Angels That Around Us Hover*, offers possibilities for simple harmonic effect. —Helen G. Baker

BAND

Concerto Grosso in G Minor, Op. 3, No. 2, by Francesco Geminiani (1687-1762), rev. by Adolfo Betti. For string orchestra. [New York: G. Schirmer, Inc. Score, \$2.50; parts, 40c ea.] Older numbers of this type demand a clarity and balance hard to obtain from string groups which have a weak section. All parts are essential and will help develop independence. This number calls for two viola parts. Interesting musically. Does not go beyond third position and the fastest movement has triplets at M.M. 176. The four movements are marked: *Spiritoso*, *Allegro*, *Andante*, and *Vivace*. —Paul Van Bodegraven

In dulci jubilo (Choral Prelude), by J. S. Bach, trans. for symphonic band by Richard Franko Goldman. [New York: G. Schirmer, Inc. Band Series. Symphonic band with conductor's full score, \$7.00; with condensed score, \$6.00; standard band with conductor's full score, \$4.00; with condensed score, \$3.00; conductor's full score, \$1.50; condensed score, 50c; separate parts, 30c ea.] The merits of this composition need no mention so far as music value is concerned. The transcription for symphonic band is done in Mr. Goldman's best style. The instrumentation and balance capture the spirit of the composition throughout. Work with this composition should assist the bandmaster in developing a smoothness of execution, particularly in the reeds. It will also help develop musicianship and have audience appeal. —George S. Howard

Paganini Overture (on themes by Niccolò Paganini), by Richard Mohaupt. [New York: G. Schirmer, Inc. Band Series. Symphonic band with conductor's full score, \$8.50; with condensed score, \$6.50; standard band with conductor's full score, \$5.50; with condensed score, \$3.50; conductor's full score, \$2.50; condensed score, 75c; separate parts, 30c ea.] A very interesting composition, within the playing ability of a class B band. It can be used to good advantage in developing "intonation consciousness" among the bandmen. Will hold the interest of the performers. Makes a good addition to band literature. —G. S. H.

Shipsape Overture, by Henry Cowell. [New York: G. Schirmer, Inc. Band Series. Symphonic band with conductor's full score, \$8.00; with condensed score, \$6.50; standard band with conductor's full score, \$5.00; with condensed score, \$3.50; conductor's full score, \$2.50; condensed score, 75c; separate parts, 30c ea.] This composition was written for the Pennsylvania Forensic and Music League County, District, and State Contests, 1942. It is well scored and excellently arranged. It is within the scope of a class C band and shows off the playing ability of all the instruments. Important parts are cued, should full instrumentation be lacking. There are very few tempo markings because Mr. Cowell preferred to give the conductor complete liberty in his interpretation of this composition. This is a good number for any organization. In this reviewer's set a number of parts were not so well reproduced as would be expected of a Schirmer product. It is hoped that this is not true of the entire edition. This is a number that should be in the library of every band. —G. S. H.

Guaracha (Third Movement from Latin-American Symphonette), by Morton Gould, arr. by David Bennett. [New York: Mills Music, Inc. Full band, \$2.50; symphonic, \$4.00; conductor's condensed score, 50c; extra parts, 20c ea.] This, the third movement of Morton Gould's Fourth American Symphonette, corresponds somewhat to the traditional "minuet movement." It has two implications: one, that of a drinking song for which the word *Guaracha* is extensively employed in South American music; two, that of a definite dance pattern. Both ideas are utilized in the development here. The scoring is quite complete, and a versatile band should have little difficulty in playing it. The rhythmic figures are typically South American,



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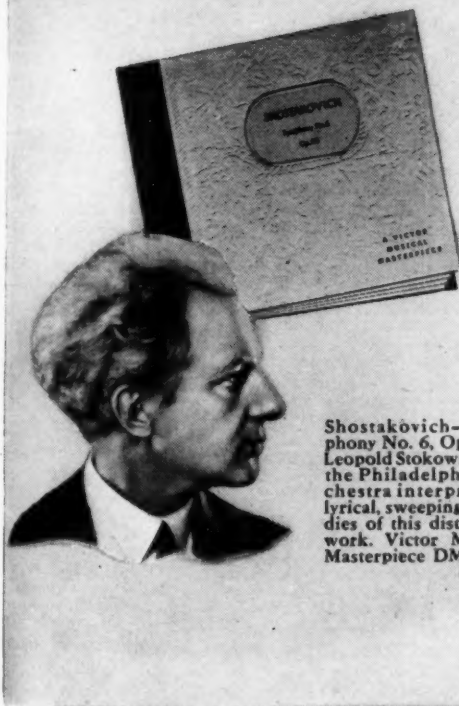
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and there is a crispness of originality and freshness of presentation which makes it an attractive program number. It is moderately difficult; good reeds coupled with versatility in other sections will insure a nice presentation.

—W. Hines Sims

Dansa brasileira, by J. Octaviano, arr. by Erik Leidzén. [New York: Broadcast Music Inc. Full band, \$2.00; symphonic, \$3.00; condensed conductor's part, 50c; other parts, 20c ea.] Published with the cooperation of the Music Division, Pan American Union. As the title indicates, this composition is in South American style and is characteristic of the Brazilian rhythms. Numerous rhythmic problems are presented here that the ordinary type of composition common to our country does not present. As such, some bands will find difficulty in playing the rhythmic stylings and carrying out the melody content. However, in line with the "good-neighbor" philosophy, numbers of this type will go a long way in acquainting our musicians with what the other Americas to the south are doing in the music field.

—W. H. S.

Anniversary March, by Edwin Franko Goldman, arr. by Erik Leidzén. [New York: Edward B. Marks Music Corporation. Full band, with conductor's score, 75c; conductor's score, 20c; extra parts, 10c ea.] A 1942 publication which includes strong counter melodies and excellent opportunities for dynamic effects. Auld Lang Syne is introduced in the last strain, adding additional color.

—Boh. Makovsky

ORCHESTRA

Theme from the Warsaw Concerto, by Richard Addinsell, orchestrated by the composer. [New York: Chappell & Co. Small orchestra, \$1.50; full, \$2.00; symphonic, \$2.50; extra parts, 20c ea.] This selection, used as the musical background for the motion picture *Suicide Squadron*, has been orchestrated in this modern symphonic arrangement by the composer. Although not made for school orchestras, it should constitute interesting study for some of our better high-school groups. Young players who can overcome the technical problems involved will enjoy playing it. A pianist of solo caliber is the first requisite to a performance of this number, not to mention mastery of difficult keys for strings and woodwinds, involving intonation problems of no mean degree.

—C. Paul Herfurth

Twelve Contredanses, Vol. II (Nos. 7-12), by Beethoven, ed. by John E. Castellini; special arrangement by Edwin John Stringham. [New York: Music Press, Inc. Score and compl. parts, \$6.75; full orchestra, \$4.50; small, \$3.00; Beethoven's original parts, \$2.75; obbligato violin, 50c; score, \$2.50; piano, \$1.00; parts, 30c ea.] Good music, well arranged. The style is that of chamber music and thus the dances should not be performed with too many doubled parts.

—Eugene J. Weigel

Symphonic Miniature, by George Frederick McKay. [Boston: C. C. Birchard & Company. Prices not listed.] This work comprises three movements: (1) *March to Tomorrow*, allegro energico e marcato; (2) *A Prairie Poem*, andante espressivo, pastorale (playable by string orchestra, ad lib.); (3) *Rondino on a Jovial Theme*, allegretto giocoso e scherzando. An adaptation of classical symphonic form in miniature. Well suited to school orchestras; has interesting possibilities for young musicians and their audiences. Instrumentation: woodwinds in pairs; two saxophones, E_♭ and B_♭; four horns; three trumpets; three trombones; timpani, snare and bass drums, cymbals, glockenspiel; the usual strings. The titles are suggestive of the character of each of the three movements, the second of which is playable either as a string orchestra piece or with the additional instruments scored. Recommended for high-school and college orchestras. Should be much played.

—Francis Findlay

Three Moods and a Theme, by Gustav Klemm, scored by Ferde Grofé. [Philadelphia: Theodore Presser Co. Parts complete, \$1.50; piano-conductor, 40c; other parts, 15c ea. Also pub. for piano solo.] This orchestration is concerned primarily with presentation of the three moods of tenderness, capriciousness, and strong convictions. It is arranged as a continuous selection and is neither long nor difficult for a class B orchestra.

Ferde Grofé has given his usual colorful treatment of instrumentation in the scoring. The number is a delightful contrast to the usually orthodox treatment of music for schools and should find a welcome place on orchestra programs needing a short, colorful number in the modern idiom.—Chester Duncan

CLARINET

Selected Clarinet Studies, by H. Voxman. [New York: Rubank, Inc. \$1.50.] Any teacher who works with students who play fairly well, and every student who is well above the elementary stage, will be delighted to learn of this recent publication. It is a compilation of advanced études, progressively arranged through all major and their relative minor keys, taken from works by men like Rose, Gambaro, Mueller, Klose, and Heinke. First, one finds a study in C major and one in A minor; the next pair are in the key of one flat and its relative minor; the next, in the key of one sharp, etc., until the entire key circle is covered. Best of all, the études are excellent. In addition to the section of studies, there are pages of major and minor scales, thirds, and arpeggios patterned after the famous Baermann Method, Part III. For good measure, there are condensed examples of cadenzas, whole-tone scales, and chromatics. Mr. Voxman and his publishers have made a lasting contribution in this book.

—George Wain

STRINGS

The Teddy Bears' Picnic, by John W. Bratton, arr. by Douglas MacLean. For string bass with piano accomp't. [New York: M. Witmark & Sons. 60c. Also pub. for piano solo, tuba solo, orchestra, band, rhythm band.] A clever and lively tune which would make a hit with the average audience. The school orchestra director should include several string bass solos in his library in order to encourage the players of this instrument to do the same amount of outside practice as other string players.

—John H. Stehn

Within the Shadow of Mount Hermon, by Harvey Gaul. For violin, cello, and piano. From songs of the Chaltzitzin, based on the ancient TA-ANIT mode and Arabic derivations. [New York: J. Fischer & Bro. \$1.50.] Mr. Gaul has given us an excellently written piece for string trio based on interesting archaic Oriental thematic material well distributed as to interest between the three instruments. It is deserving of a place on any program of chamber music.

—David Mattern

DRUMS

Wm. F. Ludwig Complete Drum Instructor. [Chicago: WFL Drum Company. \$2.00.] Mr. Ludwig's new book is as consummate a treatise on the art of drumming as one could desire. Compiled in the meticulous Ludwig manner, the method is a stickler for the best in drumming and is based on the contention of the author as stated in the foreword, that the rudiments as outlined by the National Association of Rudimental Drummers are fact, not theory. The book is attractively dressed, and the many photographs add brightness, personality, and a sense of intimacy which should have a good psychological effect on the interest carry-over of any student. Of especial appeal are the pages devoted to the bass drum, tympani, and the various traps, a department often overlooked in drum methods. The book is so thorough, so precise, so reasonable, so authentic that it will take its place as one of the fountainheads of authority in the drum field. In drumming, if Bill Ludwig says it, it must be so.

—John J. Heney

PIANO

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The appearance of a new series of piano books from one of the nation's leading publishing houses is a matter of considerable importance to the whole field of music education. Music educators in our schools are concerned with such a course not only because piano classes are assuming increasing attention in the public school, but because the private studio is itself a major area of music education. If the statement is true that a typical American city pays three times as much money for music lessons in the studios as the entire music budget in the public school system of such a city, we may well concern ourselves with the nature and quality of this important part of the national music budget. Since there are less ways of checking on the personality and preparation of the private teacher than on the qualifications of the teacher hired by the board of education, we must look to the actual material used as one of the chief controlling factors in the private studio instruction.

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Three-part Songs for SSA: Lullaby (from Symphony No. 3 of Tchaikowsky); choral paraphrase and text by Samuel Richards Gaines. SSA, accomp'd. 15c. An interesting arrangement of a seldom-used composition. Emotionally suited to mature singers. Good accompaniment. Recommended.

—P. M.

Choruses for Men's Voices: A Seaman's Prayer, by Robert Schumann, freely arr. by Pauline Winslow; English text by Bertha Sumberg Marder. TTBB, accomp'd. 15c. A fine, stirring, dramatic number for college glee club or similar group. Good high tenors needed.

—P. M.

Vocal Chamber Music: (1) Lament, by Francis H. McKay; words by Harold Vinal. SATB, a cappella. 10c. A colorful short number with poetic feeling and appropriate setting. Modern in harmony and style. Recommended. (2) Welcome, Sweet Pleasure (madrigal), by Thomas Weelkes (c. 1575-1623), arr. by Gwynn S. Bement. SSA, a cappella. 10c. A good arrangement of the original five-voice madrigal.

—P. M.

Goin' Home (from the Largo of the New World Symphony), by Anton Dvorak; words and adaptation by William Arms Fisher. SSAATTBB, a cappella. 15c. Also pub. for SA, SSA, SATB, TTBB (15c ea.); solo voice (high, med., low); violin or cello and piano; piano solo; organ solo (50c ea.). An ambitious and complete eight-part arrangement of a much used composition. Rather difficult. Recommended for those who like this Largo done chorally.

—P. M.

Elkan-Vogel Co., Inc., Philadelphia

Choral Series: (1) Gopak (Russian dance), by M. Moussorgsky, arr. by Henri Elkan; Eng. text by Flora Robles. SATB, accomp'd. 18c. A light and gay choral arrangement; words not particularly well fitted to the more instrumental passages. Medium difficult. (2) I Love Thee, by Beethoven, arr. by Nicola A. Montani; Eng. text by Flora Robles. TTBB, accomp'd. 15c. An acceptable and melodic arrangement, well adapted to male voices. Not technically difficult. (3) Open Thy Heart, by Georges Bizet, arr. by Henri Elkan; Eng. text by Flora Robles. SATB, SSA, accomp'd. 18c ea. Two rather clever arrangements of an attractive Bizet number. The SATB arrangement seems better suited to the music.

—Paul Mathews

J. Fischer & Bro., New York

Tutú marambá (A Lullaby). Brazilian folk song arr. by Howard D. McKinney; English words by the arranger, after the original Portuguese. Collected by L. Gallet. SSA, accomp'd. 15c. 7840. Published in cooperation with the Music Division, Pan American Union. One of the best of the current output of South American compositions. Very beautiful Brazilian folk song set in a very musical fashion by Howard D. McKinney.

—George Howerton

Harold Flammer, Inc., New York

Choral Series—Secular: (1) Nirvana, by Charles H. Marsh; words by John Hall Wheelock. TTBB, a cappella. 15c. A song boys will like. Gives many opportunities for variety of interpretation such as only can be done by well-trained men's groups. First tenor to B₂; other parts well within the natural voice-range. A good poem for boys to add to their literary experience. (2) Ode to America, by Noble Cain. SSAATTBB with alto and baritone solos. 20c. SSA (alto divided) with optional second soprano and alto solos. 18c. Both arrangements to be sung with band or orchestral accomp't, or both. Band and orchestra parts available. Timely. Excellent for large chorus. Good festival material. Not difficult, but effective and very much worth the effort. Needs strong male section. The chorus announces the theme, "Glorious America." The soloist asks the question, "What Land is this?" as the chorus answers with the ideals that make America "glorious." (3) Ode to the Homeland, by Noble Cain. SSA (alto divided), with piano, organ, band, or orchestral (or band and orches.) accomp't. 15c. Band and orchestra parts available. Good material for a patriotic program. May be sung in three parts, but for more color and high spirit sing it in unison, using a large chorus accompanied by band or orchestra, or both. (4) The Red Cross Spirit Speaks, by Marie V. MacDonald; words

by John Finley. SATB, accomp'd. 12c. An inspiring song honoring the Red Cross. Easy, pleasant melody; spirited text.

—Ruth Jenkin

Galaxy Music Corporation, New York

Galaxy Choruses for Men's Voices: Why So Pale and Wan? by Louis Hemingway; words by Sir John Suckling. TTBB, a cappella. 10c. The close harmony in this number, so desirable for young male voices, still leaves some nice low notes for the second basses. The range is good for high-school tenors.

—Ruth B. Hill

Galaxy Octavo: (1) The Shepherd Girl, by Pietro Yon; words by Jessie Gresham. SATB, TTBB, accomp'd. 12c. Good movement of words and music sets the keynote for this song. Equally good for men's or mixed voices. (2) Spring Longing, by Morten J. Luvaas; words by Ida M. E. Campen. SATB; piano ad lib. 15c. Written in chorale style; the change of rhythm creates interest. The text is well merged with the tune.

—R. B. H.

Hall & McCreary Company, Chicago

Choral Octavos: (1) Autumn Fields, by Glenn H. Woods; words by Elizabeth Madison. SSAATTBB, a cappella. 20c. The chorus which can boast eight good independent parts for unaccompanied singing will find this an effective number. (2) Shadow March, by Noble Cain; poem by Robert L. Stevenson. SATB, a cappella. 15c. Mr. Cain has displayed his talent for effective part writing in this interesting setting of the well-known Stevenson poem. The expressive devices called for in the score are not difficult to attain and will be very rewarding. (3) Song of the Wanderlust, by James C. McCollum; words by Samuel L. Schierloh. TTBB, accomp'd. 18c. This march-like chorus gives the accompanist as well as the singers an opportunity for display.

—Raymond Burrows

Neil A. Kjos Music Co., Chicago

Songs of the People: (1) All Out, America, by Beatrice and Max Krone. Two equal voices, SSA, SATB, TTBB, accomp'd. 15c ea. Band accomp't available. A stirring war song with colorful band accompaniment that is also playable on a single piano. Since the versions for male, mixed, and treble voices are in the same key, the song can be used for occasions when various groups trained separately are brought together for a massed chorus. The number is not difficult and should be very popular. (2) Boom, Fa-Da-Ra-La (derived from a Swedish folk dance-song), arr. by Beatrice and Max Krone; English text by the arrangers. Two equal voices, SSA, SATB, TTBB, accomp'd. 15c ea. This colorful setting of a delightful Swedish folk song is carefully planned to avoid too high a range in any of its four versions. Although the mixed and treble voice settings are effective, the arrangements for male voices and for mixed voices have the advantage of an attractive use of the boom-boom theme in the bass, which youthful singers particularly enjoy. (3) Morning Song (Czech folk melody), arr. by Beatrice Krone; words by the arranger. Unison with descant, accomp'd. 10c. This unpretentious Czech melody is very charming. The familiarity of the melody combines with the simplicity of the added descant to make this number most popular and easy to learn. (4) When Johnny Comes Marching Home, by Louis Lambert, arr. by Beatrice Krone. Two equal voices, accomp'd. 12c. SATB; accomp't optional. 15c. The clever arrangement of this well-known American number is most effective in the mixed chorus form. The version for two equal voices, however, can be used satisfactorily if the piano accompaniment is added.

—R. B.

Manu Script Service, Boston; Carl Fischer, Inc., New York, Agents

Van der Stucken Edition: The Omnipotence, by Franz Schubert; English version and arrangement by Frank V. Van der Stucken. SATB with tenor (or soprano) solo, or solo quartet, accomp'd. 25c. This should be done by mature voices. A good soprano and bass section are needed, as well as an experienced soloist.

—Ruth B. Hill

M. Witmark & Sons, New York

Gregory Stone Choral Series: (1) At the Gates (Russian folk song), trans. by Gregory Stone; English version by Milton Pascal. SATB, a cappella, with soprano, alto, and tenor solos. 18c. A very beautiful and effective transcription of the Russian folk tune, the theme of which was used by Tchaikowsky in his 1812 Overture. The solo parts are not difficult and have splendid range. This selection is deserving of a place on your choir program. (2) The Birch Tree (Russian folk song), trans. by Gregory Stone; English version by Milton Pascal. TTBB with tenor solo, accomp'd. 16c. A splendid arrangement of the Russian folk tune used by Tchaikowsky in the Finale of his Fourth Symphony. It is introduced by a lovely solo for tenor voice. The vivace section calls for clean diction and breath control for increasing the dynamics. Students will enjoy this rollicking song. (3) Ekh Lapti (Russian song), trans. by Gregory Stone; English version by Milton Pascal. SATB with soprano solo, a cappella. 16c. Charming! This choir number has many things in its favor. The soprano solo is delightful. The Russian words just roll from the tongue. Vivo measures followed by lento measures with effective pauses will please students and afford a director many opportunities for very effective interpretation. (4) In Defense of Our Land (A Song of the Russian People), by Dmitri and Daniel Pokrass, trans. by Gregory Stone; English version by Milton Pascal. SATB, a cappella. 15c. A stirring patriotic number in typical Russian style. The marching rhythm and the word content make this an outstanding selection.

—Hazel B. Nohavec

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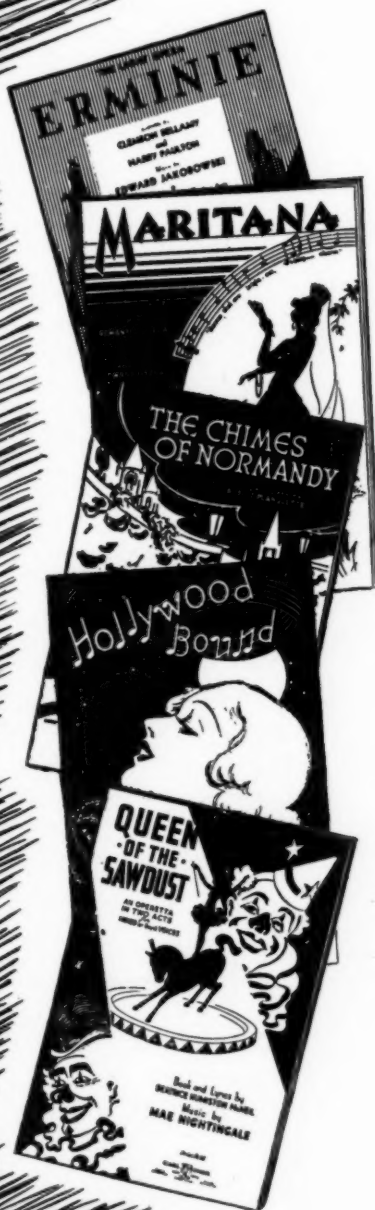
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On Various Topics

The Vocal Trill

THE PURPOSE of this note is to reveal, on the basis of measurement, some of the characteristics of the vocal trill which, while generally unknown, have profound musical significance. The vocal trill when actually sung as a half-tone interval, as frequently indicated, sounds exactly like a vibrato and has the effect of a vibrato as distinguished from a trill effect. The interval is generally not heard as such, but is perceived as flexibility, tenderness, and richness of tone, which is in large part the opposite of a trill effect. The same is frequently true for a whole-tone vocal trill, but varies with the sensitiveness of the listener. It is only when larger intervals are employed that it is clearly recognized as a trill.

I recently selected five singers from an advanced class in the psychology of music, and without warning asked each one to trill on a half-tone step. Their performances were photographed and fair samples are shown in the following graphs.

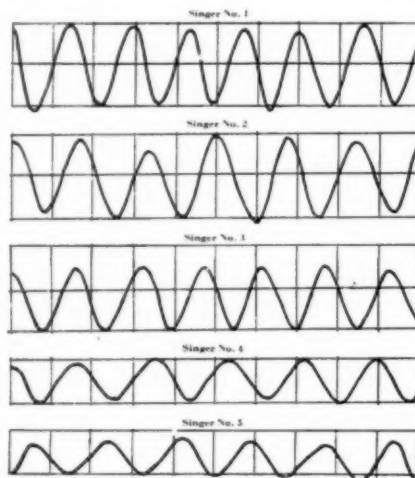


Figure 1: Voice Trill.

The form of the curve shows the exact form of the pitch inflection, the space between the horizontal lines representing two semitones, or a whole tone, and the length of each complete curve (or series of pulsations) representing one second. Singer No. 1 is a coloratura soprano; No. 2, a mezzo-soprano concert singer; Nos. 3, 4, and 5 are advanced students and teachers of voice; No. 5 is the only male in the group.

Inspection of these performance records suggests, among other things, the following facts, direct or related.

(1) The form of the physical pitch inflection in singing is exactly the same as for the vocal vibrato; that is, instead of representing two distinct pitches, there is a modulated inflection in the shape of a smooth sine curve. There is no sustaining of even pitch, either on the top or the bottom components: those levels are merely "flirted with." In this respect, the vocal trill differs from a trill on keyed instruments, which appears as two clean-cut intermittent tones, thus:

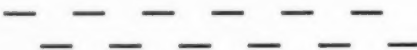


Figure 2: Piano Trill.

On stringed instruments and other instruments on which the performer can change the interval gradually, the form of the trill approaches that of the voice rather than that of the piano.

(2) In the vocal trill, the extent or magnitude of the interval is always overreached. The singers were asked to sing the trill on a semitone. All grossly overreached this but were wholly unaware of that fact until confronted with the photographs of their performance. Singers 1 and 2, who approximated an interval of four semitones, reported that perhaps they did not make a rigorous effort to make it exactly a semitone, but rather had tried to make it a beautiful trill. Yet they were completely surprised when they saw their performance records.

(3) In hearing the trill, the extent of the interval is grossly underestimated. This is, of course, the reason for the augmentation of the interval to make it sound right. To many good listeners an interval of a minor third may sound as a satisfactory half-tone or whole-tone interval when sung in the form of a trill. In other words,

(4) When the trill is heard as a trill and not as a vibrato, there is a marked tendency to hear it as a semitone or a multiple thereof, and

(5) Where the composer has indicated the interval in the score, the singer probably invariably follows the principle of gross overreaching in the size of the interval in order to make it heard as indicated in the score.

(6) The rate of the vocal trill is about the same as the rate of the vibrato with a mode between five and six pulsations per second. This rate of the trill is determined by two factors, namely, the maximum speed that can be reached with reasonable ease and precision, and the limits of the region of tolerance, outside of which both slow and fast trills in voice and stringed instruments are unpleasant. The general tendency is to roll the trill as fast as possible. For the piano, the faster the trill, the more satisfactory it is because of the increased continuity in the two interrupted tones and the ease of production.

(7) There are, therefore, two distinct types of trill: that of the keyed instruments, which is always rendered as intended or indicated by the score, and that of the voice and nonkeyed instruments, which is subject to all the distortions of production and hearing characteristic of the vibrato. In one we produce and hear two distinct tones not connected by a glide; in the other, the entire trill is a continuous glide and subject to all the principal illusions of the vibrato as described in my volume *The Vibrato in Voice and Instrument* (University of Iowa Studies in the Psychology of Music, I, 1932).

Random samplings of the phonograph recordings made by opera singers and observation by trained listeners both tend to verify the principles exhibited in our graphs, a fact which suggests a rich and tangible field for scientific investigation in the analytical and experimental study of the recorded voices of great singers.

—CARL E. SEASHORE

Emergency Rating Plan for Bands

SINCE it is not feasible to hold the annual band contest as usual this year, the Mississippi Band Masters Association has adopted the following Emergency Rating Plan for Bands for the 1942-43 season.

General regulations:

(1) Contest fees remain the same as last year, in order to provide sufficient funds to operate the contest properly, to maintain the state committee, clinic, and contact with the Mississippi Education Association, and to meet any wartime emergency that may arise relative to the promotion of instrumental music in the schools.

(2) Bands are to be rated by the state committee, on the basis of the quality of their year's band program and its usefulness to school and community.

(3) To guard against overemphasis or neglect of any part of the band program in the school, maximum and minimum requirements have been set, over which a band cannot receive credit toward a rating and under which no rating will be given; the minimum requirements must be met in every particular.

(4) Participating bands must send in an entry form and pay contest fees by a specified date.

Points will be awarded for:

(1) Increase in membership: 1 point for each 1 per cent increase. NOTE: This refers to increase in the enrollment of the instrumental music department for 1942-43 as compared to the enrollment of 1941-42. There is no deduction for a decrease.

(2) Increase in school-owned equipment: 1 point for each 1 per cent increase, based on the 1941-42 inventory. NOTE: Instruments, music stands, music, etc., in fact, any new material acquired by the instrumental music department is to be included in this computation. Privately owned equipment does not count.

(3) Parades of an official nature. NOTE: All parades authorized by the school superintendent are regarded as official parades. It is recognized that in the smaller communities there will not be so many opportunities for parades as in the larger towns, and that parades will need to be planned for holidays, War Bond sales, and school activities.

(4) Band concerts (only the band participating).

(5) Band concerts in connection with chorus. NOTE: If no school chorus is available, one may be improvised from school or community, or church choirs may be used.

(6) Special programs (plays, minstrel shows, pageants, operettas, etc.).

(7) Ensembles (maintained from contest entry date, November 15, 1942, to contest date) with a repertoire of at least six selections played well. Each ensemble is required to make two public appearances.

(8) Soloists with a repertoire of at least six selections played well. Each soloist must make at least two public appearances.

NOTE: Ensembles and soloists do not have to take their selections from the required list. Public appearances may be arranged, where necessary, by having ensemble and solo days in the band room.

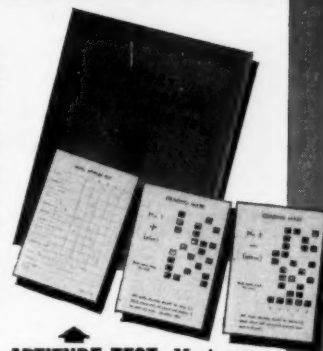
(9) Public appearances by ensembles and soloists. NOTE: Band directors who

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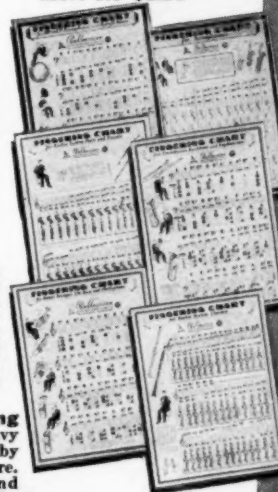
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try can arrange for many public engagements for these students. Clubs, churches, school assemblies, and band solo-and-ensemble days serve as possible fields of opportunity for public appearances.

(10) Publicity (local, state, sectional, national). NOTE: Each news item, article, or published photograph about or of a band counts as publicity. Local news constitutes that from your home-town paper; state publicity is that appearing in the Jackson papers; sectional, that in the Memphis, New Orleans, or other neighboring-state papers; state, that in the *State Band Bulletin*; national, that in the *School Musician*, MUSIC EDUCATORS JOURNAL, and other national publications.

(11) Magazine subscriptions: *State Bulletin*. NOTE: It is required that one-third of the first-band members subscribe to the *State Bulletin*. This is the only minimum.

(12) Weekly equipment inspection.

(13) Regular weekly sight-reading program.

(14) Repertoire. A list of the music rehearsed by the band must be submitted to the committee, and, if approved as adequate, points will be allowed. NOTE: A repertoire suitable for one band might not be suitable for another. It is suggested that sample repertoires be worked out and sent to directors as an example of the general type of repertoire that will be acceptable.

(15) Band Contest Day. It is planned to set a definite Band Contest Day, on which each band will perform the contest program, drills, solos, and ensembles at its own school.

(16) Scrapbook. A scrapbook of all activities must be kept and submitted to the contest committee for rating. It is possible that some kind of prize may be offered for the neatest and most interesting scrapbook.

Total points possible

3,000, plus the points possible under (1) and (2).

Requirements for rating

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Superior2,500 points.
Excellent2,250 points.
Good2,000 points.

Class B

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Excellent2,000 points.
Good1,800 points.

Class C

Superior2,000 points.
Excellent1,900 points.
Good1,750 points.

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Superior1,900 points.
Excellent1,800 points.
Good1,700 points.

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Classroom Democracy

CONTINUED FROM PAGE TWENTY-THREE

original idea and the preparation was the students' own made the difference.

To make a long and interesting story brief, the class discussion of observational experience centered around such points as the need for lighter rooms, proper ventilation, attractive settings for school work, music displays on tables, and pictures; the teacher's personality and speaking voice; whole-class activity; "out-of-tune" procedures; rote-song methods; use made of integration; rhythmic training devices; listening; part singing; theoretical work; materials used; variety in class procedures and evidence of creative thinking; democratic practices and their relationship to discipline; musicianship of teacher and pupils. Only a few weeks had passed, but the amazed instructor noted that his class had accomplished the equivalent of nine weeks' work based on the syllabus of the previous year. Interesting, too, during all of this, was the instructor's mixed feeling of discomfort and satisfaction as he discovered the truth in the statement, "The good teacher makes himself unnecessary as soon as possible."

Strange as it may seem, neither the class nor the instructor had decided, up to this point, upon a definite plan for the course. The students insisted upon one thing in this regard: the privilege of studying the syllabi used during other years. The request was granted, with the result that each committee save one stated a preference and liking for the syllabus used the previous year. The instructor was desperate, but needlessly so, because the one committee (bless their souls) held out for a completely new idea. In short, the idea was, "Let us build our course of study around issues and problems of the kind that we shall face during our first years of teaching, keeping in mind the importance of frequent contact with real schoolroom situations." This calls to mind a statement in the *New York Times Magazine* by William Allan Neilson, president emeritus of Smith College: "The art of teaching lies in the raising of problems, the presentation of issues, and in challenging the student to find the solution in the light of the ascertainable facts."

Finally the idea of the dissenting committee won out, and the class chairman appointed committees for immediate action. The procedure was interesting and efficient. Committees met twice and decided upon problems and issues. Then the problems were divided among committee members for research study using all available aids. Each class member worked separately for two days, then reported back to the proper chairman. Following this a general meeting was called, at which time much evaluation and revision took place. Books and materials were very much in evidence. It was a scene of action. An interesting side light on this meeting was the very red face of a certain student who had not completed his share of responsibility. Very little was said, but the quiet disapproval of the class made the room tingle. What a class!

Evolving from this meeting was a plan whereby the work could be completed. Students divided into three groups, the responsibility of each being to prepare a

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syllabus or course of study. This being accomplished, the group chairmen and assistants met to incorporate the best of all ideas into one syllabus. Soon after, the instructor was asked to arrange for mimeographing the completed course of study.

Now that the syllabus was completed and enthusiastically received by the class, detailed study and observation was to follow for the duration of the semester. The students designed procedures for approaching each unit in the syllabus and in some cases daily plans were outlined. Those detailed plans are on file in the instructor's office.*

The observations of the instructor at the conclusion of this experiment in "democracy in the classroom" are summed up in the following notations: (1) Better motivation for actual teaching to follow.

(2) More interest in subject matter. (3) A more alert class. (4) Increased creativity and ability to evaluate. (5) Definitely more opportunity to assume responsibility and to work independently. (6) Approximately one-third more collateral reading accomplished and much increase in individual effort. (7) Fewer loafers in evidence. (8) Instructor's load increased. (9) Some decrease in efficiency, but with no apparent effect on first objectives. (10) Democratic principles practiced successfully. (11) Possible carry-over of the democratic ideal into the classroom methods to be employed later by the students.

* The syllabus developed by the class, together with this article, was used by members of the Educational Workshop at the University of Minnesota last summer. Copies of the syllabus will be sent to anyone interested. Address requests to Lloyd Oakland, Music Education Department, Cornell College, Mount Vernon, Iowa.

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The Wartime Program in Action

THIS DEPARTMENT was inaugurated with the November-December 1942 issue, with the purpose of supplementing and giving permanent record to the specific instances of music education's part in the war effort which are announced on the "Music on a Holiday—Music for Victory" broadcasts over C.B.S. every Tuesday. Inherent in its purpose is the giving of recognition where recognition is due and the stimulating of similar or related activity on the part of music departments which have not yet gone into action.

JOLIET, ILL.: In all kinds of weather—summer, winter, autumn, spring—and almost invariably at six o'clock in the morning—the Joliet Township High-School Band and its director, A. R. McAllister, are on hand at the railroad station to pay tribute to Will County draftees and enlisted men leaving for service in the armed forces. Since November 30, 1940, the band has played fifty-two send-offs for contingents of camp-bound recruits. In addition to that probably unequalled record, the band serves the war effort in numerous other capacities. Last September, for instance, it played for the Labor Day parade, a Marine parade and induction, and for Navy recruiting; in October, for Navy induction, for soldiers returning to camp after furlough, and for Navy Day ceremonies.

Joliet's Navy Day observance was sponsored jointly by the local Navy League and United for Victory Committee. The day's program opened with a talk in some of the school classes. Assemblies in the Joliet Township High School and the Catholic High School were addressed by the president of the Navy League; at the former there was a concert by the band and choir. At noon, parades and short concerts were played at various locations in the downtown district by the Catholic High-School Band, Joliet Grade-School Band, and the R.O.T.C. Band from the Township High School. In the afternoon, similar performances were given by the St. Joseph's School Band and Rockdale School Band. The evening program opened with a joint concert by the Joliet Township High-School Band, the St. Raymond's Boys' Choir, and the Joliet Township High-School Choir. Lt. Jay Berwanger, former All-American football player and University of Chicago honor student, appeared with two enlisted men from the *Yorktown*, and official pictures of the Coral Sea and Midway battles were shown. Members of the Navy Mothers Club were guests at the evening performance.

Within one week this winter Mr. McAllister and his Township High-School Band played (1) at the dedication of the Army and Navy E Flag at the DuPont war plant, (2) at the dedication of the S Flag awarded to Will County for going over the top in the scrap drive, (3) for a delegation of draftees leaving for the induction center, and (4) for a U.S.O. community sing, as well as for two basketball games. This was a week of zero weather, so that for the outdoor activities it was necessary to maintain a relay of instruments from a warm building to the scene of operations in order to keep a playing quota thawed out.

The extraordinary service of the Joliet

Township High-School Band has received impressive recognition from public officials, including the Mayor of Joliet, and in the local and metropolitan press. Indicative of the good relationship existing between the band and union musicians is the tribute that appeared in *The Labor Record* of October 22, an excerpt of which follows.

"Here is a fine example of what our youth at home can do to support the war effort. The band, through Director McAllister, has received many letters from soldiers, sailors, marines, and coast guardsmen, telling how helpful the band has been. You may be certain that the band boys have learned the meaning of war... HATS OFF TO THE J.T.H.S. BAND. You are doing a swell job!"

ALABAMA: State Supervisor of Music Alton O'Steen last fall conducted a series of eight song-leadership courses, holding his meetings in conjunction with the eight district meetings of the Alabama Education Association in order to avoid additional transportation burdens. The classes covered principles of song leading, patriotic-program building, general-program building, song materials for various types of programs, and the accompanying of informal singing. Invited to attend were classroom teachers, school music teachers, supervisors, piano teachers, principals, superintendents, high-school teachers, P.T.A. leaders, music club leaders, song leaders of civic clubs, choir directors, and organists.

SALT LAKE CITY: "Everyone agrees that there is a real need for the Cumulative Song List (printed in the September-October JOURNAL—not only in wartime, but as a unifying force whether we waken to war or peace," reports Mervia R. Morris, secretary of the In-and-About Salt Lake City Music Educators Club. Many of the teachers are developing units around the theme Music for Victory, or similar slogans, such as Keep 'Em Singing, or This Is Worth Fighting For. Supervisor Lorin F. Wheelright has compiled helpful lists of songs to aid in furthering this work. The high-school music departments are very active in preparing programs of entertainment for the soldiers stationed in and around Salt Lake City. Since there are many thousands of men stationed within a radius of thirty miles of the city, to all of whom the high-school groups plan to take their programs, this constitutes a major project. One camp alone, the replacement center recently built at Kearns, is now the third largest "city" in Utah. In addition to this organized program, several of the teachers have been helping out by directing community sings and assisting with programs at the U.S.O.

BALTIMORE: On November 30, Ernest G. Hesser, director of music education, called a meeting of all the music teachers in the Baltimore public schools for the purpose of discussing the subject of Music Education in Wartime. The two assistant superintendents, J. Carey Taylor and Mary A. Adams spoke at the meeting, as well as a number of music teachers from various schools, who gave concrete examples of wartime music activities at the different school levels. An

outline of suggested wartime activities was presented, covering Victory Assemblies and Victory Sings, P.T.A. meetings, community groups, U.S.O., flag-raising and parades, the programming of music of the United Nations, commencement music material, creative song writing, radio programs, and the correct use and singing of the National Anthem.

NEW CONCORD, OHIO: A New Concord and Community Victory Sing was held on November 19, sponsored by the New Concord School Band and the American Legion. Wade B. Fair, president of East District, Ohio Music Education Association, was song leader and chairman of the program committee; C. D. Morehead, master of ceremonies. The program was divided into songs "For Dedication," "For Home and Community," "For the Fighting Men," "For Faith and Courage." Recognition of outstanding community war services was given by Mayor J. J. Smith, an air-raid warden, and representatives of the local Red Cross, Boy Scouts, Rationing Board, Salvage Program, Home Nursing, First Aid, Honor Roll, American Legion, and of the *Enterprise*, local newspaper.

WAYNESBORO, VA.: First of a series of community sings was held in the high-school auditorium December 6, State Supervisor of Music Luther Richman leading. Mary R. Spitzer, secretary of the Wilson-Jackson School Music Committee, reports that in spite of snow and sleet, about 400 people, comprising all strata of the community, attended. The sing was planned by the music committees of the three Waynesboro schools; representatives of the Kiwanis, Rotary, Lions, and Business and Professional Women's clubs; five church choirs and their directors. The local newspaper ran seven articles on the event; high-school art classes made posters; local motion-picture houses ran announcements on their screens; ministers made verbal announcements from their pulpits or had notices printed in their church bulletins.

POTSDAM, N. Y.: More than 150 tons of scrap were gathered in the Potsdam area through the efforts of the Salvage Campaign Committee, of which Harry Bullard is chairman. Town officials and thousands of workers including the school children, all contributed to the success of the drive. At a ceremony in October, school children carried their contributions to the scrap heap, singing to the accompaniment of the Potsdam State Teachers College Band.

ANACONDA, MONT.: "The Second Concert of the Anaconda Public Schools in Conjunction with the Treasury Department of the United States and the National Schools at War Program," held on November 18, sold \$168.50 in War Stamps. Appearing on the program were the High-School Orchestra, directed by H. E. Hamper; High-School Girls' Glee Club, directed by Mary Agnes LeClaire; and the Daly Grade-School Chorus, supervised by Emma Swanson. The program closed with community singing.

CLEVELAND: "High-School Minute Men," a radio series sponsored by the Greater Cleveland War Savings Committee in coöperation with the Cleveland Public Schools, presented Cleveland's high-school bands, orchestras, and choral clubs on weekly Thursday-evening broadcasts over WGAR from October 22 to December 17, each program done by the music organizations of one school.

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Wartime Calendar

BELOW and continued on subsequent pages are listed the activities and new officers (where fall elections have been held or where spring elections were not previously announced in Journal) of all affiliated and cooperating organizations heard from since publication of the September-October issue. The data appear according to the following code: (1) date, place, and report of last meeting; (2) new officers; (3) announcements of future meetings or other events; (4) additional information of especial interest.

Eastern Music Educators Conference: (3) March 19-23, Rochester: Wartime Institute.

Southern Music Educators Conference: (3) April 6-8, Atlanta: Wartime Institute.

Southwestern Music Educators Conference: (3) March 12-15, Oklahoma City: Wartime Institute.

Northwest Music Educators Conference: (3) April 9-12, Eugene, Oregon: Biennial mtg. Theme: Music in Wartime.

North Central Music Educators Conference: (3) March 26-29, Cincinnati: Biennial meeting. Planned to deal exclusively with music's place in the national war effort as set up in the Program for Music Education in Wartime. Replacing many of the usual section meetings will be workshops and group discussions devoted to finding new and perfecting present plans for putting the program into effect. Community singing, American folk music, Latin-American music, music of the United Nations outside of Latin America, music in the High-School Victory Corps Program, and adjustment to the new emphases in teaching and to revised curricula are some of the topics to be studied.

California-Western Music Educators Conference: (3) April 19-22, Santa Barbara: Wartime Institute.

Central District: (1) November 21, Selma: Clinic. This meeting, attended by about 100 music educators, is to be the only one this season. The Hammer Field Band, under the direction of Warrant Officer Garreth Fabrie, presented a continuity program depicting the use and development of music in the Army. California-Western President Helen C. Dill reported on the National Institute on Music Education in Wartime held in Chicago and, among other war measures, suggested the formation of High-School Victory Corps singing and playing groups to perform on War Bond and other community programs. A string-instrument demonstration was directed by Arthur C. Nord, Selma; Jean Tapie, Kingsburg; and Jack Martens, Reedley. Harry Kohler, Fresno, conducted the vocal section demonstration. Elwyn Schwartz, Kingsburg, spoke on and directed community singing. (2) Last year's District officers were reelected. County directors elected for a three-year term: Kern—David Powell, Shafter; Fresno—Jean Tapie, Kingsburg; Madera—Doris Smades, Madera; Merced—Douglas Kidd, Livingston. Leon Atwater is business manager of The News-Letter; Carl Minor, editor.

Bay District: (1) November 25, San Francisco: Luncheon and music panel discussion, in conjunction with Bay District California Teachers Institute. The program included "Music in Registry Classes," by Charles M. Dennis, San Francisco; "Patriotic Song Repertoire for School and Community Use," Mabelle Wilson, Berkeley; "Dramatizing Patriotic Songs," Eleanor Short, San Jose; "Patriotic Openings for School Assemblies, Flag Drills, etc.," Chester

Mason, San Jose; "Carrying Music to Army Camps," Virginia Short, Stockton; "Music for Defense Workers in a Defense Center," Harold Cunningham, Richmond; "Patriotic Assemblies for College Students," Mrs. Lydia Boothby, San Jose State College; "The National Institute for Music Education in Wartime Held in Chicago," William Knuth, San Francisco State College; "Qualifications for Musicians in the Armed Forces," Chief Warrant Officer Lynn Decker, Presidio of San Francisco; "Morale with Reference to Music Education," Professor Charles Cushing, University of California; and other pertinent discussions by Mrs. Dorothy Ketman, Palo Alto, Mrs. Mabel Pittenger, Tamalpais, and Anna Kyle, Solano County. Song leader was Charlotte Smith of Sebastopol. Attendance numbered 130.

Southern District: (1) December 5, Los Angeles: Annual fall meeting. Section meetings: elementary supervision—Louis Woodson Curtis, Los Angeles, chairman; vocal—Raymond Moremen, University of California, chairman; instrumental—Holace Metcalf, Inglewood, chairman; music appreciation—Harriet Pidduck, Los Angeles, chairman; piano and theory—Carroll T. Jennings, Los Angeles, chairman. Vocal, instrumental, and piano section meetings were held under the auspices respectively of Southern California Vocal Association, California School Band and Orchestra Association, Piano Teachers Association. Carl Lindgren, president of C.S.B.O.A., reported on the National Institute on Music Education in Wartime held in Chicago. Beryl Jeter, Hollywood, spoke on "Music for Youth in Wartime." The Long Beach All-City Junior-High-School Orchestra, Fred Ohlendorf, director, and the Jefferson High School A Cappella Choir of Los Angeles, Helen S. Rawlings, director, performed. Rufus von KleinSmid, president of the University of Southern California, spoke on "War and Educational Adjustments." Hugo Kirchhofer directed and Beatrice Krone accompanied community singing. California-Western President Helen C. Dill spoke at the luncheon session on "A New Type of Biennial Conference for 1943."

North Coast District: (1) September 28-30, Ukiah: Meeting held in conjunction with North Coast District California Teachers Institute. (2) President—Robert L. Sharp, Ukiah; Secretary—William B. Crane, Ferndale; Treasurer—Hilmer Finne, Redwood Valley. (4) Former president Lloyd Anderson of Eureka has entered defense work for the duration. As a substitute for the spring festival it has been decided to have an interchange of recordings made by the various school groups in the District, so that each will have an opportunity to hear what the other bands, orchestras, and choruses are doing.

Region One, N.S.B.O.V.A.: (1) October 24, Portland, Ore.: Board. Among those in attendance was Frank Parr, executive secretary of Oregon State Teachers Association. (3) January 16, Portland: Band - and - orchestra - director playing clinic. Clinic chairmen: Band—Douglas Orme, Eugene, Ore.; Orchestra—William Thomas, Hoquiam, Wash.; Vocal—Clifford Elliott, McMinnville, Ore. Board of Control will meet at conclusion of clinic.

Region Two, N.S.B.O.V.A.: (2) Chairman of Board—Carleton Stewart, Mason City, Iowa, to replace Capt. Gerald Prescott of Minneapolis, now stationed at Army Personnel Division headquarters in Dallas, Tex. (3) December 29-30, Minneapolis: Schmitt Music Company will conduct a Music Materials Clinic

in coöperation with Minnesota Music Educators. The clinic will take the place of the usual Region Two holiday affair. (4) While state competition-festivals will not be held in the spring, each state music organization is announcing the plan for conducting local festivals, in several instances with guest conductors and adjudicators. The organizations will issue booklets or mimeographed letters suggesting plans for local festivals which will serve to maintain music standards during the war period.

Region Three, N.S.B.O.V.A.: (1) November 14, Chicago, at time of National Institute on Music Education in Wartime. (2) Vice Chairmen: Vocal — Oscar Jones, Findlay, Ohio; Orchestra — Eugene Heeter, Holland, Mich.; Secretary — G. W. Patrick, 864 Columbia Ave., Springfield, Ill. (relected). Other officers remain the same. Other state representatives are: Chicago Area — Howard Stube, Chicago; Hazel E. Lloyd, Oak Park; Downstate Illinois — Frances Chathburn, Springfield; E. R. Sarig, Clinton; Indiana — Vernon E. Spaulding, Crawfordsville; Glen Stepleton, Muncie; Delmar Weesner, Huntington; Ohio — William B. McBride, Columbus; Greater Cleveland — H. L. Mathews, Cleveland Heights; Robert H. Rimer, Cleveland; D. Ernest Manning, Cleveland; Michigan — Mac E. Carr, River Rouge; R. Switzer, Lansing.

(4) Region Three has aided in furthering the Program for Music Education in Wartime by loaning M.E.N.C. general fund \$3,000 for the furtherance of this program. The Ways and Means Committee made the following suggestions at the November meeting: (a) that the traveling-judge plan already adopted by New York and Louisiana be adopted in Region Three where feasible; (b) that each school unit (city or county-wide) set up its own contests or festivals; (c) the use of the High-School Victory Corps chevrons or awards as recommended by the Victory Corps Committee; (d) the use of recordings to be judged or criticized by competent judges or by the contesting students themselves.

New York State School Music Association: (1) November 18-20, Syracuse: Annual conference, Elizabeth Beach, hostess. One of the most successful conferences ever sponsored in the East. More than 1,200 students and directors participated; all counties but one were represented. Three all-state student organizations took part, directed, respectively, by Howard Hanson, Rochester (orchestra), Ebba Goranson, Jamestown (choir), Ernest Williams, Brooklyn, and Craig McHenry, Ithaca (band). Students traveled by local trains, which are never crowded, and housing was furnished through the Syracuse Chamber of Commerce.

Features of the program were: exhibitors luncheon given by the N.Y.S. S.M.A. News (19 publishers exhibited); workshop on "Care and Repair of Instruments," conducted by Walter Beeler, Ithaca College (brasses), James Garfield, Potsdam State Teachers College (woodwinds), Harry King, Fredonia State Teachers College (strings), George Palmer, Colgate University (percussion); workshop on "Student Composition of War Songs," conducted by Frederic Fay Swift, Ithaca; workshop on "What a Bandmaster Needs to Know in Order to Direct a Choir, and What a Choir Director Needs to Know in Order to Direct a Band," conducted by Arthur R. Goranson, Jamestown; workshop on "Bond Programs," conducted by Dean L. Harrington, Hornell; workshop on "Community Singing in a Nation at War," conducted by Harry R. Wilson, Columbia University; workshop on "Community Music Projects," conducted by Frank Jetter, Amsterdam.

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one selection each from the six grades of music reported by the Classification Committee after its two years of study in the grading of music and its formulation of the Individual State Festivals Plan to be inaugurated in 1943 to enable the competition-festival program to continue throughout the war.

Addresses were given by M.E.N.C. President Lilla Belle Pitts, who outlined the wartime music education program which M.E.N.C. and N.Y.S.S.M.A. are sponsoring within the state; William Melchoir, professor of education at Syracuse University and chairman of a national committee studying the effect of the war on education; Eastern Conference President John H. Jaquish; Russell Carter, state supervisor of music. Entertainment at the annual banquet was furnished by Melville Clark, past president of the National Association of Music Merchants. Harry R. Wilson gave a demonstration on "Vocal Music and the War Program." A French-horn-choir demonstration was under the direction of Philip W. Cox, Hilton.

(2) President—Dean L. Harrington, Hornell (re-elected), Vice-presidents: Band—Elvin L. Freeman, Pulaski (re-elected); Orchestra—Robert C. Grant, East Aurora (re-elected); Choir—Frank Jetter, Amsterdam; Secretary-Treasurer—Frederic Fay Swift, Ilion (re-elected); Executive Committee—Paul Herrington, Bolton Landing (re-elected); Howard Hovey, Riverhead; Emory F. McKerr, East Bloomfield; Elmer R. Belooof, Lawrence; Burton E. Stanley, Cortland.

(3) March 19-23, Rochester: N.Y.S. S.M.A. will cooperate in meeting of Eastern Conference. N.Y.S.S.M.A. 1943 conference will be in Albany. (4) Plans are to conduct at least 100 individual school festivals in the spring.

New England Music Festival Association: (3) March 17-20, Plymouth, Mass.: Annual New England High-School Band, Orchestra, and Choral Concert Festival, Beatrice Hunt, chairman. (4) Because of the impossibility of bringing groups together for the annual New England Competitive Music Festival, judges will be sent to the groups.

Maryland Music Educators Association: (1) October 23-24, Baltimore, in conjunction with Maryland State Teachers Association. All-Maryland High-School Chorus gave two programs, comprised largely of patriotic and folk music, one alone, one with the All-Maryland High-School Orchestra. Vanett Lawler, M.E.N.C. Associate Executive Secretary, spoke on "Music in the War Effort." (3) April 10 (tentative), Hagerstown: Program to include, tentatively, a symposium on "Music in the War Effort" and the singing of the winning song in the proposed Maryland Victory Song Contest.

Virginia Education Association, Music Section: (1) November 25: Papers on pertinent musical subjects presented by members of the organization. (2) Nominating committee recommended the retention of officers, which suggestion was accepted. President—Paul Saunier, Richmond; Vice-president—Luther A. Richman, Richmond; Secretary-Treasurer—Florence Booker, Washington-Lee High School, Arlington.

North Carolina Bandmasters Association: (1) September, Charlotte. (2) President—Robert C. Smith, Charlotte; Vice-president—Tom Hern, Henderson; Secretary—Paul Hendricks, King's Mountain High School, King's Mountain; Treasurer—Harris Mitchell, Greensboro; Executive Committee—James C. Pfohl, Davidson; Mrs. Kenneth Hoyle, Belmont; R. Glenn Palmer, Marion; James C. Harper, Lenoir.

North Carolina Contest-Festival Association: (2) Executive committee: H. Hugh Altwater, Greensboro; Maybelle Beatey, Winston-Salem; James C. Harper, Lenoir; W. T. Hearne, Hender-

son; Harold T. Parry, Rocky Mount; Robert C. Smith, Charlotte; C. E. Teague, Greensboro. (4) All state bulletins of the Association this season have carried suggestions for the participation of school music departments in the community singing plan of the Treasury Department. One large community sing was held in Greensboro under the direction of Augustus D. Zanzig, national organizer of state-wide community activities for the War Savings Staff of the Treasury Department. A community sing was also held at the close of the November 29 program of the Greensboro Orchestra.

West Virginia Music Educators Association: (1) November 12, Huntington, in connection with meeting of State Education Association. (2) President—Karl V. Brown, Spencer; Vice-president—Elizabeth Shelton, Bluefield; Secretary—Glenn Sallack, Beckley; Treasurer—Mildred Boggess, West Liberty.

Pennsylvania School Music Association: (1) November 13-14, Harrisburg; Executive Council and annual business meetings, respectively. (2) Member-at-Large (three-year term)—Carroll D. Kearns, superintendent of schools, Farrell.

Ohio Music Education Association: (3) December 30-31, Columbus: Annual holiday meeting will be an Institute on Music Education in Wartime. Principal speakers will be M.E.N.C. President Lilla Bella Pitts and two representatives of the Educational Section, War Savings Staff, Treasury Department: Augustus D. Zanzig, consultant on community music organization, and Roy D. Welch (head of Princeton University Department of Music), consultant. On December 30 Miss Pitts will speak on "Music in the Present School Program"; Mr. Zanzig, on "Music and the Community"; and Mr. Welch, on "Creative Music in the War Effort." On December 31 Miss Pitts' subject will be "The Victory Corps"; Mr. Zanzig's, "The Development of Leadership"; and Mr. Welch's, "The War Stamp Program." Clinic chairman is William McBride.

Michigan School Vocal Association: (1) October: Executive board. Decided that it would be impossible to carry on usual program of county and state festivals because of transportation problem, but each community has been urged to carry out local projects to "make music the vital thing it ought to be in wartime." (3) April: Executive meeting in conjunction with meeting of Michigan Schoolmasters Club, for which event M.S.V.A. will be affiliated with the University of Michigan, as last year, to the extent of providing a speaker and stressing music in every way possible; M.S.V.A. expects to present the university choir at this meeting.

Michigan School Band and Orchestra Association: (2) President—Mac E. Carr, River Rouge; Vice-president—B. B. Bradley, Big Rapids; Secretary—Edward Cooley, Williamston; Treasurer—Forrest Rinehart, Saginaw.

Indiana State Choral Festival Association: (1) December 6, Indianapolis. (2) President—Glen Stepleton, Muncie; Vice-president (advisory)—Melva Shull, Elkhart; Secretary—Louise Starkey, Speedway High School, Indianapolis; Treasurer—Paul Rigsbee, Seymour; Chairman, Plans for Duration—Fred Koehn, Southport (appointed). (3) February, Southport: Vocal clinic. Executive Committee will serve as music selection committee for 1943-44 and will meet June 1 in Indianapolis. (4) Member schools have been urged to continue spring festivals. Groups of schools are asked to hold joint festivals where possible, but where transportation is not feasible, individual festivals will be recognized and can qualify for 1943 fall

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festival. At 1942 fall festival, October 23, Indianapolis, Harold Tallman of Detroit directed the chorus of 800 in rehearsals and in a program for the general session of Indiana State Teachers Association meeting; the program was broadcast.

Central and Southern Indiana School Band and Orchestra Association: (1) December 12. Annual clinic, Arthur Hill, chairman; H. E. Nutt of Chicago and Adam P. Lesinsky of Whiting, Ind., guest conductors. Theme was "Music in the War Effort." (2) President—Vernon E. Spaulding, Crawfordsville (re-elected); Vice-president—Jerome Fougereousse, Riley; Secretary-Treasurer—Lincoln Northcott, Speedway City. (4) Voted to continue solo and ensemble competition-festivals and to localize the band and orchestra groups into festivals wherever possible, providing there is no further curtailment of transportation.

Illinois Music Educators Association: (1) November 14, Chicago: Annual business meeting, held in conjunction with National Institute on Music Education in Wartime. (2) President—Frances Chatburn, Springfield; Vice-presidents: Band—A. R. McAllister, Joliet; Orchestra—A. M. Harley, Park Ridge; Vocal—Raymond N. Carr, Glen Ellyn; Secretary-Treasurer—Velma Kitchell, University of Illinois School of Music, Urbana (all elected last May for a two-year term). Editor of the Illinois Music Educator, official publication of I.M.E.A. is Raymond N. Carr.

Missouri Music Educators Association: (1) December 3-5: Clinic and Conference. The program included: orchestra clinic, L. W. Guenther, chairman, F. C. Kreider, conductor; choral clinic, Edward Lakin, chairman, Harling Spring, conductor; band clinics, Maurice Stookey, chairman, F. C. Kreider, conductor; demonstration on the care and salvage of instruments, directed by L. McLean; panel discussion on "Music Education in Wartime, A. W. Bleckschmidt, chairman; small ensemble (vocal and instrumental) clinic, A. G. Harrell, chairman, Ben Markley in charge; workshops on fine arts activities in the rural schools, Agnes Brown and Zoe Wiley, respective chairmen, directed jointly by Martha White and Verna Wulfekammer; concert by Southwest High-School Band and Chorus, Ben Markley and Robert Milton, respective directors; marching band demonstration by Southwest High-School Band, Logan Zahn, director; talk on "The Technic of Song Leadership and Special Opportunities for the Music Educator in the War Effort," by Augustus D. Zanzig, consultant on community music organization, Education Section, War Savings Staff, Treasury Department; "A Recapitulation of the War-time Institute Held in Chicago," by T. Frank Coulter, chairman, Region Nine; talk on 1943 M.E.N.C. convention plans, by Southwestern Division President Dean E. Douglass; business meeting; joint session with Missouri School Teachers Association Departments of Art and Music, with an address by Mr. Zanzig on "Music and Art in the War Effort," and music by Central High-School String Ensemble, Wilfred Schlager, director (Verna Wulfekammer, chairman); demonstration on "The Chorus and Small Orchestra in Music in the War Effort," by Westport High-School String Ensemble and Girls' Glee Club, with Harling Spring and George Keenan in charge; lobby sing, Robert Milton and Milton Bennett, song leaders, Marion Jordalen, accompanist; concert by M.M.E.A. Clinic High-School Chorus, Harling Spring, conductor; instrumental demonstrations by Hale Phares (flute), Merle Smith (French horn), and Martin Fleischer (oboe), R. L. Morris, chairman; elementary vocal demonstration, Mabelle Glenn in charge; junior-high-school vocal demonstration, Clella Hobbs in charge, Annie Louise Huggins, chairman.

(2) President—Arthur G. Harrell, Jefferson City; Vice-presidents—Price Collier, Richmond (band); L. W. Guenther, Normandy (orchestra); Martha White, Clayton (vocal); Secretary—Treasurer—Orville R. Peterson, Clinton; Directors—R. M. Fowler, Flat River; J. L. Biggerstaff, Kirksville; Mrs. Edith Mourning, Columbia; T. Frank Coulter, Joplin; A. W. Bleckschmidt, Warrensburg; Dean E. Douglass, Jefferson City.

Louisiana Music Education Association: (1) November 23, Shreveport: Annual meeting. The board voted to hold open until spring the question of continuing music festivals, at which time decision will be made by questionnaire to membership. Sectional meetings were held on band, orchestra, piano, and voice. Nell Parmley, state director of music, spoke on "Wartime Conversion on the Part of Music Educators" at annual luncheon. Theme of general session was "Music Education in Wartime." Speakers were Archie N. Jones, professor of music education, University of Texas; Lloyd V. Funchess, state supervisor of music, Louisiana; Lt. Col. William H. Craig, first assistant chief of staff, Fourth Corps Area, Camp Beauregard; Capt. Howard Ennis, special service officer, Fourth Corps Area, Camp Beauregard; Howard C. Voorhies, band director, Southwestern Louisiana Institute, Lafayette. A definite wartime program was worked out for Louisiana. (2) With few exceptions officers, elected for a two-year term, remain the same as last year. Exceptions: Sectional Chairmen: Band—W. Keith Hester, Homer; Orchestra—Alvin Benner, Shreveport; Vocal—Willis Ducrest, Lafayette; District Directors: District Three—Howard C. Voorhies; District Four—W. A. Gill.

Kansas Music Educators Association: (1) November, Topeka. (2) President—Alan Watrous, Hutchinson; Vice-president—N. V. Napier, Ellsworth (resigned subsequently because of resignation of teaching position to accept office of deputy collector of internal revenue); Secretary—Jeannette Floyd, Kansas City; Treasurer—Don Gleckler, Topeka.

Colorado Music Educators Association, Vocal Division: (1) December 4, Denver. (3) March (tentative): Clinic meeting for vocal teachers from grade school through high school. (4) Voted to invest \$100 in a loan library of community songbooks to be loaned to rural schools that need more singing material; also voted to purchase a \$100 War Bond.

Instrumental Directors Association: (1) December 4-5, Denver: Tenth annual convention and clinic. The theme was "The Contribution of the Music Department to the Victory Effort." President Herbert K. Walther spoke on "The Function of the Arts in a War-torn World," and John R. Little, superintendent of schools, Arvada, spoke on "A Music Teacher's Present Responsibilities." The South Denver High-School Band, under the baton of John T. Roberts, the All-City Orchestra, directed by Raymon Hunt, the Byers Junior-High-School Band, conducted by Forrest Goff, a high-school string trio from Boulder, demonstrations on many instruments by local artists, and a movie-illustrated lecture on the marching band by Professor H. E. McMillen of Colorado University made up the program. (2) President—Rei Christopher, Pueblo; Vice-president—Randall Spicer, Boulder; Secretary-Treasurer—G. E. Jackson, Arvada; Board Members—Hugh McMillen, Boulder; Frederic Schultz, Denver (Ralph Yohe, Lamar; J. L. Kittle, Alamosa; H. K. Walther, Lamar, hold over for another year).

Oregon Music Educators Conference: (1) November 21, Portland. Major part of the program was given over to a

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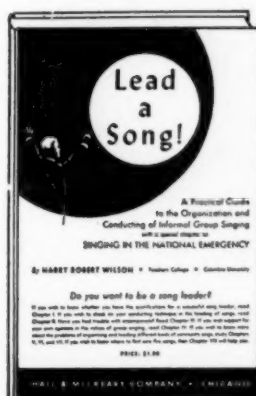
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discussion of "Music in the Victory Corps." The afternoon session was devoted to panel discussions on "What Can School Music Contribute in Wartime?", "How Can the Competition-Festival Program Serve the War Effort?", "How Can Instrumental Music Survive the Wartime Shortage of Instruments?", and "What Shall the State Policy for Music Education Be during Wartime?", and to the business meeting. Three speakers had just returned from the National Institute on Music Education in Wartime held in Chicago: President Chester Duncan of Portland, Wallace Hannah of Vancouver, Wash., and Walter Welke of Seattle, Wash. (2) President—Waldemar Hollensted, Portland; Vice-president—Vernon Wiscarson, Salem; Secretary—Mrs. Genevieve Baum Gaskins, Corvallis; Chairmen: Elementary Music—Maud Garnett, Eugene; Instrumental Music—A. Verne Wilson, Portland; Vocal Music—Andrew G. Loney, Jr., Klamath Falls.

California School Band and Orchestra Association, Southern District: (2) President—Carl G. Lindgren, Hollywood; Vice-president—Charles Dana, Pasadena; Secretary—Evelyn Barton Gawthrop, Elementary School, Hawthorne; Treasurer—Albert Caligiuri, Los Angeles; Board of Directors—Selmer Ostlie, Compton; Kenneth Heiges, Santa Ana; Helen Bicknell, Los Angeles; Holace Metcalf, Inglewood; Sylvain Bernstein, Los Angeles (all elected last June).

In-and-About Chicago Music Educators Club: (2) President—Beulah I. Zander; Vice-president—Sarah O'Malley; Secretary—Helen Cravener; Treasurer—Arthur Seith (all Chicago; elected, spring 1942). Section Chairmen: Northern—Mrs. Jean Rumry, Wilmette, Mary McKay, Wilmette, Mrs. Henry Calvi, Glencoe; Western—Margaret Pouk, Aurora, and Ann Trimmingham, Elmhurst; Southern—Walter Armbruster, Harvey. (3) January: Meetings of the three sections, northern, southern, western. Northern Section will meet January 29 at National College of Education, Wilmette, for an evening of Western Hemisphere music and a buffet supper. Persons attending will actually participate in learning Indian, Mexican, and Uruguayan songs, rhythms, and dances, under the leadership of Elina Crottogini, Uruguayan teacher of folk songs and dance patterns, and Elizabeth Waterman, authority on Mexican, Indian, and Southwestern rhythms. Eulalia Staid, pianist, will play South American piano compositions. Western Section will hold a luncheon meeting (date not announced), with Eugene Youngert, superintendent of Oak Park high schools, as guest speaker. Mr. Youngert will talk on "The Place of Music in Education."

In-and-About New York City Music Educators Club: (1) December 5, New York: Dinner meeting. One hundred members and guests attended. Speakers on the general topic "What Can We Do?" were Mrs. Mabel Corey Watt, vice-chairman, Brooklyn Speakers Bureau, American Red Cross—"Music in the Hospital Recreational Program"; Raymond Kendall, chairman, Dartmouth College Music Department and coordinator of musical activities of the U.S.O.—"Training of Song Leaders"; Ruth Shafer, Brooklyn public-school music teacher—"A Red Cross Volunteer in Hospital Recreation Work." F. Colwell Conklin, Benjamin Grasso, K. Elizabeth Ingalls, Harry Wilson, Arthur Witte, and Harvey T. Woodruff conducted group singing.

In-and-About New Haven (Conn.) Music Educators Club: (1) November 7, New Haven: Luncheon meeting and symposium on the strings of the orchestra. Chairman of the panel discussion was John Warren Ert of New York University. (3) January 9: Marshall Bartholomew, director of the Yale Glee Club, will speak on "Intricate

Rhythms of South American Music and Their Place in Public-School Music."

In-and-About Boston Music Educators Club: (1) Second meeting of the season was held in Boston. Osbourne McConathy spoke on "Winning the War and Winning the Peace," highlighting his talk by leading members in singing patriotic and seasonal numbers. (3) February 7. (4) President Edward Gilday has been called into the armed forces.

In-and-About Philadelphia Music Educators Club: (1) October 31, Philadelphia: Eastern Conference President John H. Jaquish spoke on the wartime program. Discussion centered around "The Effect of Music on Army and Navy Morale," "The Music Educator's Place in the War Effort," and "Music in the Wartime Home." Soloists performed, and song leaders from each of the four states represented in the organization led community singing. (2) President—Robert N. Troutman, Woodbury, N. J.; 1st Vice-president—Elizabeth Staton Field, Dover, Del.; 2nd Vice-president—Elizabeth C. Bacon, Wilmington, Del.; Secretary-Treasurer—Marguerite Goll, 3523 N. 16th St., Philadelphia; Asst. Secretary—Norman P. Smith, Philadelphia; State Representatives: Delaware—Gladys Turner, Wilmington; New Jersey—Helen Klepfer, Woodbury; Philadelphia area—Grace Evans, Germantown, Phila. (3) January 30, May 1.

In-and-About Pittsburgh Music Educators Club: (1) December 5: Christmas party in cooperation with American Folk-Dance Group of Pittsburgh. Some 150 persons joined hands, voices, and stomps to old English and American tunes. (3) January 20: Ennis Davis will speak on "The War Effort in Relation to Permanent Values."

In-and-About Cincinnati Music Educators Club: (1) October 30, Cincinnati: Paul Thornton of the R.C.A. Educational Department spoke on "Audio-Visual Aids in the Field of Music Education," and Director Nelle Custer Murphy presented the Walnut Hills High School A Cappella Choir. (3) January 30, University of Cincinnati: W. W. Finlay, general manager of Wright Aeronautical Company, will talk on "Music in Industry," and Mildred Eakes, educational director of Cincinnati Conservatory of Music, will discuss "Music in the Armed Forces"; the meeting will close with a community sing. February 19, University of Cincinnati: Music festival by children from elementary public schools. The festival theme "Music of the United Nations," will be expressed through instrumental, vocal, and dance groups under the direction of Olga Prigge and Marjorie M. Keller, supervisor of elementary instrumental music.

In-and-About Tulsa School Music Educators Club: (1) December 12. (Club meets monthly for luncheon and program.) (2) President—Clarence Baker; 1st Vice-president—Betty Rombaugh; 2nd Vice-president—Zetta Plantz; Recording Secretary—Gladys Prather; Corresponding Secretary—Mildred Ward; Treasurer—Charles Costello; Song Leader—Wyatt Freeman; Accompanist—Dorothy Bowen (all elected spring 1942).

In-and-About Salt Lake City Music Educators Club: (1) November 21: Luncheon in honor of Albert Coates, in cooperation with Women's and Men's Committees of Utah State Symphony Association. Mr. Coates addressed the members. (2) President—Edith V. Beless; 1st Vice-president—Merva R. Morris; 2nd Vice-president—Armstrong Willardson (retained); Secretary—Florence S. Allen, 381 J Street, Salt Lake City; Board Members—Melba R. Clark (3-year-term), Mary H. O'Carroll (2-year term), George H. Durham (retained, 3rd year) (all of Salt Lake City).



SOLOS and ENSEMBLES for BRASS INSTRUMENTS on the '43 CONTEST LIST

CORNET SOLOS with Piano Acpt. SELECTIVE LIST

Brandt.....	Erstes Konzertstück, Op. 11.....	VI	1.00
Busser.....	Variations in D \flat	IV	1.25
Hillemacher.....	First Solo for Trumpet.....	IV	.90
Mouquet.....	Legende Heroique.....	IV	1.50

CUMULATIVE COMPETITION LIST

Alary.....	Morceau de Concours.....	IV	.75
Cords.....	Concert Fantasia.....	III	1.00
Gaubert.....	Cantabile and Scherzetto.....	V	.75
Ropartz.....	Andante and Allegro.....	III	.90
Savard.....	Morceau de Concours.....	IV	.90
Thome.....	Fantasia.....	IV	.75

SOLO TRAINING MATERIAL

Bohme.....	Berceuse.....	II	.50
Concone.....	Liebeslied, Op. 22, No. 2.....	II	.60
Bohme.....	Four Sketches.....	II	1.25

FRENCH HORN SOLOS

with Piano Acpt.

SELECTIVE LIST

Goedecke.....	Adagio from Concerto (2nd Movement).....	V	.75
Goedecke.....	Allegro from Concerto (3rd Movement).....	V	1.00
Mozart.....	Concerto No. 2, Eb.....	V	1.50

CUMULATIVE COMPETITION LIST

Chopin.....	Nocturne Op. 9, No. 2.....	IV	.45
Gottwald.....	Fantasia Heroique.....	IV	1.00
Strauss, R.....	Concerto for Horn, Op. 11.....	V	1.50

SOLO TRAINING MATERIAL

Back.....	Awakening of Spring.....	II	.50
Coz.....	Horniste.....	III	.75
Geist.....	Andante Pastorale.....	III	.60
Gondard.....	Berceuse "Jocelyn".....	I	.45
Gounod.....	Berceuse.....	I	.60

TROMBONE SOLOS

with Piano Acpt.

SELECTIVE LIST

David.....	Concertino Op. 4.....	V	1.25
Grafe.....	Grand Concerto.....	IV	1.25
Magnan.....	Concerto.....	V	.60
Rousseau.....	Piece Concertante.....	IV	.90
Weber.....	Romanza Appassionata.....	III	.60

CUMULATIVE COMPETITION LIST

Barat.....	Andante et Allegro.....	III-IV	.75
Desportes.....	Fantasia in B \flat	V	.75
Gaubert.....	Cantabile et Scherzetto.....	V	.75
Hassler.....	Allegro from Concerto.....	IV	.75

SOLO TRAINING MATERIAL

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Bohme.....	Berceuse.....	III	.50
Cords.....	Concert Fantasia.....	III	1.00
Cords.....	Romanze.....	II	.60

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Blazewitch.....	Concerto No. 2.....	IV	2.25
Busser.....	Variations in D \flat	IV	1.25
Cords.....	Concert Fantasia.....	III	1.00
Magnan.....	Concerto.....	V	.60
Mouquet.....	Legende Heroique.....	IV	1.50
Rousseau.....	Piece Concertante.....	III	.90
Weber.....	Romanza Appassionata.....	III	.60

CUMULATIVE COMPETITION LIST

Barat.....	Andante et Allegro.....	IV	.75
David.....	Concertino Op. 4.....	IV	1.25
Gaubert.....	Cantabile et Scherzetto.....	IV	.75
Grafe.....	Grand Concerto.....	V	1.25
Savard.....	Morceau de Concours.....	IV	.90

SOLO TRAINING MATERIAL

Bohme.....	Berceuse.....	II	.50
Bohme.....	Liebeslied.....	III	.60
Cords.....	Romanze.....	III	.60

TUBA SOLOS with Piano Acpt.

CUMULATIVE COMPETITION LIST

Schroen-Spencer.....	Fantasia B \flat or Eb.....	IV	.90
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TROMBONE QUARTETS

(Scores published for all numbers)

SELECTIVE LIST

Tscherepnine.....	La Chasse.....	III	1.00
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CUMULATIVE COMPETITION LIST

Dewitt-Tallmadge.....	Diana.....	V	2.00
Mans.....	Grosse Quartette No. 1 & 2.....	III-VI	2.50

TRAINING MATERIAL

Pfleger-Tallmadge.....	Hertzensangesang.....	II-III	2.25
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FRENCH HORN QUARTETS

(Scores published on all numbers)

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Tscherepnine.....	La Chasse.....	IV	1.00
Weber.....	Freischutz Fantasia.....	III	1.00

CUMULATIVE COMPETITION LIST

Muller, Ed.....	Wald-Lied.....	IV-V	1.50
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BRASS QUARTETS

(two cornets, baritone b.c., trombone b.c., with score)

SELECTIVE LIST

Busch, C.....	Spring is Here.....	III	1.00
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BRASS QUINTETS

(two cornets, Eb horn, baritone b.c., and trombone b.c. with score)

Busch, C.....	In a Happy Mood.....	III	1.25
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THREE TRUMPETS

with Piano Acpt.

SELECTIVE LIST

Oertel.....	Virtuoso Trio.....	IV	1.00
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CUMULATIVE COMPETITION LIST

Busch, C.....	Trio Concertante.....	III	1.25
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Guidance

CONTINUED FROM PAGE TWENTY-TWO

is to have four or five of the pupil's former teachers rate him in the light of their observation in the various situations in which they have seen him. An average of these ratings can then be taken for the child's single rating in this department.

Imagination is one of the most elusive human traits when it comes to reducing it to forms that can be handled, but its intangible nature does not diminish its importance to the study of music. The literal mind, or the mind devoid of an imaginative quality, cannot grasp a truly musical situation and cannot possibly conceive of the possibilities for handling the materials with which music must deal. Unfortunately, we are almost without devices for measuring imagination, and I am unable to suggest a technique other than that employed in determining the perseverance factor. A resourceful teacher could doubtless develop a musical situation in which he could judge imagination reactions to his own satisfaction.

One other item must necessarily be considered: that of purely physical factors. Deformities; poor eyesight; injuries; certain respiratory afflictions; degrees of deafness; left-handedness; evenness of teeth; thickness of lips; shape, size, and flexibility of fingers and hands; flexibility of joints; muscular coordination; nervous stability—all these are factors that are frequently worthy of note.

To summarize, then, I should say that at least six factors should be considered in attempting to give guidance to the instrumentalist: (1) Motor capacities, determined by preinstrumental instruction in the fifth grade. (2) The Seashore tests, or similar devices, administered at the beginning of the sixth grade. (3) Ability to learn. (4) Perseverance. (5) Imagination. (6) Physical factors.

The accompanying form suggests a method of recording, assimilating, coordinating, and filing the information obtained. The decimal system, based on the ten and one hundred, is most convenient for ratings. The six Seashore tests may be averaged, and the total score is an average of the six independent factors named. The scale at the right is for placing the child on the normal distribution curve, if such placement is desired.

With this array of information before him, the instrumental director is in a position to advise intelligently with the parent and the child; without it he either would have to advise blindly or put himself in the position of selling his stock to one and all alike. He may or may not show the parent or the child his actual findings, as seems desirable; but he, at least, has a variety of indications that reasonably may enable him to form some valid judgments and give intelligent direction to effort.

Assuming that we have discovered the talented child, that we have a place in the curriculum for instrumental instruction, upon what basis shall we organize instruction to allow for differences in achievement and ability? Following the preinstrumental instruction and the testing program in the fifth grade, the student is ready to take up a standard instrument in the sixth. Thus a beginners' ensemble may be started each year, open to pupils in the sixth, seventh, and eighth grades.

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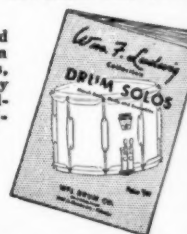
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SALUTE TO THE NAVY, Marchby Sawyer & Sima	
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SPIRIT OF THE U. S. A., Marchby Ring & Hager	
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THEY'RE COMING, Marchby Edw. Rayner	
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THREE SHORT ONE LONG, "V" March Song by H. W. Munson	
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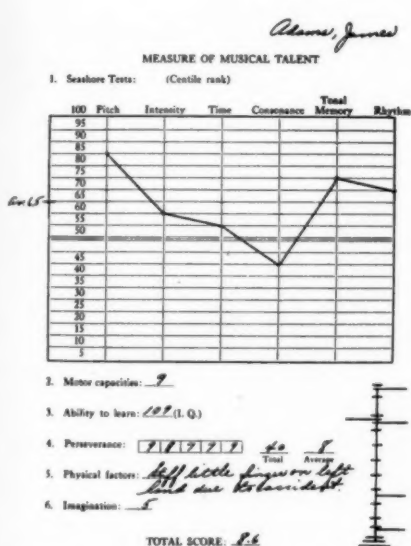
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Full Orchestra.... 2.50	S. A. T. B. Chorus.... .20
S. S. A. Chorus.... .20	T. T. B. B. Chorus.... .20

WHISTLING JOHNNY, Patrolby Ring & Hager	
Full Band..... 2.50	Symphonic Band... 3.50

WINGS OVER AMERICA, March by Edwards-Bratton & Hackerman	
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In the case of this pupil the results of the Seashore tests do not run unusually high, but he rated rather well on pitch and tonal memory, the two most important tests. The low showing on consonance should be verified and then not taken too seriously. Since this quality is probably least innate, we can, perhaps, expect to educate our ear to the "pleasantness" or "unpleasantness" of tone combinations. Since the pupil has done well in the preorchestral work (No. 2) and rates rather well on No. 3 and No. 4, he ought to be given a chance for development. However, No. 5 would automatically eliminate him from piano, any of the stringed instruments, and the woodwinds. Hence, one of the three-valve brass instruments played with the right hand would probably be the best recommendation. The pitch score would possibly permit trombone, but time and rhythm results would not indicate drums. Each child, if possible, should be considered in the light of his own particular personality.

A graded course of instruction may be inaugurated, based upon one of any number of folio series designed for the purpose. These books are so arranged as to present the same problem simultaneously to all instruments so that there is proper economy of time and effort for the teacher. Private lessons should be encouraged, and the teacher should organize class instruction for each of the several groups of instruments separately.

By the time the student has reached high school, he is playing his instrument with some degree of mastery and is ready to enter an advanced ensemble group. Here he should be given the very best in music and materials, for we can now expect his playing to blossom into full-blown musical experience. Solo work, small ensembles, chamber groups, and concert work should be included. The instructor should coordinate and integrate as much of theory, harmony, history, literature, choral work, gramophone recordings, and actual concert attendance as is feasible. Here for the first time the teacher may expect a serious approach to serious music.

Thus we are offering instruction on at least four different levels. And with this yearly combing and feeding and training of talent from the lower grades, the problem of losing the older, more experienced players through graduation automatically takes care of itself.

We can never expect to have a thoroughgoing, meaningful, purposeful program of instrumental music education in the high school so long as we depend upon relatively mature high-school students to "take up," from some cause or another, a musical instrument. To reach

them we must go further back into their lives.

With a comprehensive program of music education in operation in the curriculum of our schools, one may reasonably expect to see a penetration of this element of human culture into the community, and thus into the life of the American people, which is, of course, our ultimate goal.

Is Your School "All-Out"?

CONTINUED FROM PAGE ELEVEN

support and their interest and understanding, they must maintain schools that will be able to prepare American youth for the gigantic tasks of winning the war and building the peace.

This war, like a giant earthquake, is testing the strength of all of our social institutions, including the public schools. The shock has revealed weak timbers and unnoticed points of poor construction in our educational program and policy. These weaknesses have to be patched up quickly to meet the imperious demands of war.

An "all-out" program for victory in the schools should include: (1) Elementary school training that will prepare children for a world at peace; (2) Secondary school training that recognizes the terrible urgency of war and prepares youth for their responsibilities in winning the war and building the peace; (3) A realistic understanding of the importance of maintaining adequate financial support and essential priorities for equipment and personnel.